1980 THE 50TH ANNIVERSARY OF THE WHITNEY MUSEUM OF AMERICAN ART

Bulletin of the Whitney Museum of American Art,
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Hours:
Tuesday 11–8, Wednesday through Saturday 11–6, Sunday 12–6, closed Monday

Admission:
$2.00; Tuesday 5–8 free, made possible by Mobil. Children under 12 free when accompanied by an adult, made possible by Manufacturers Hanover Trust. College students with current ID free, made possible by Helena Rubinstein Foundation. Senior citizens free. New York City school groups free, made possible by William Randolph Hearst Foundation

Cover:
Jasper Johns
Two Flags (Whitney Anniversary, 1980), 1980
Lithograph, 50 × 33⅜
50th Anniversary Gift of the artist 80.10

Bulletin of the Whitney Museum of American Art 1978-80

Whitney Museum of American Art
945 Madison Avenue at 75th Street
New York, New York 10021

John B. Flannagan
Dragon, 1932–33
Granite, 39 × 13 × 12
50th Anniversary Gift of the Vain and Harry Fish Foundation, Inc., and Howard and Jean Lipman 79.74

Highlights of the Years 1978–80

	1978–79	1979–80
Days Open	313	314
Visitors to Whitney Museum	345,596	441,405
Visitors to Downtown Branch	51,225	54,792
Exhibitions at Whitney Museum	16	23
Exhibitions at Downtown Branch	9	7
Traveling Exhibitions	8 with 26 showings	12 with 30 showings
Film and Video Programs	47	33
Catalogues Published	7	18
Brochures	7	8
Gallery Talks	250	287
Staff Members	126	135
Volunteers and Interns	47	39
Works Acquired	105	171
Promised Gifts	9	79
Lenders	388	262
Works Borrowed	700	672
Works Lent	217 to 103 institutions	677 to 168 institutions

Edward Hopper, *A Woman in the Sun*, 1961. Oil on canvas, 40 × 60
Promised and Partial 50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Lloyd Goodrich P.18.80

Report of the President

Flora Miller Irving

Reviewing the past two fiscal years of the Whitney Museum of American Art, what comes so strikingly to mind is the high quality of our exhibitions, acquisitions and publications; our New American Filmmakers Series; our many educational activities, and other programs. As we continue to pursue our goal of presenting American art to the public in the best way possible, *celebration* is a most appropriate motif, especially during this 50th Anniversary year. We celebrate not only the excellence of the Museum's programs, but also achievements in other areas, such as a gratifying improvement in financial stability, and the extensive increase in the amount and scope of public support for the Whitney Museum.

I would like to focus, in this brief report, on the various aspects of public support for the Whitney Museum. For a proper perspective, it is important to remember that the Museum only became a genuinely public institution, with non-family trustees, in 1961. The twenty years since then have brought astonishing increases in every aspect of our activities. Great praise is due the Board of Trustees, as well as the superb staff of the Museum. Artists, business, government, foundations, the individual members of the Museum—all have contributed and participated.

To begin with, a few recent examples of the exceptionally imaginative ways in which business has supported us. The American Can Company Foundation funded "New Image Painting," an adventuresome exhibition of young artists working in new directions; Sony supplied equipment for "Re-Visions," the first film and video installation in the Museum's history to occupy an entire gallery floor; and Champion International Corporation funded "Concentrations," a year long series of eight exhibitions on individual artists represented in strength in the Whitney's

Joseph Cornell, *Grand Hôtel Bon Port*, 1952
Box construction with painted wood and paper reproductions, 19 × 13 × 3½
Promised 50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman P.15.80

John Sloan, *The Hawk (Yolande in Large Hat)*, 1910. Oil on canvas, 26¼ × 32¼
Promised 50th Anniversary Gift of the John Sloan Memorial Foundation P.22.79

Permanent Collection. Mark Goodson, of Goodson-Todman Productions, has made possible three annual Goodson Symposiums on American Art, which have become a coveted and important public forum for young scholars. The Helena Rubinstein Foundation has also creatively supported the study of American art by again making possible the Whitney's special Independent Study Program. Beyond this, the Helena Rubinstein Foundation has continued to enable all college students to come to the Whitney free of charge. In addition, more than thirty-five corporations support the Downtown Branch Museum through yearly gifts of $1,000 or more. Together, the Downtown Branch and the Downtown Cultural Center (in the landmark First Precinct Police Station at Old Slip, which we lease from the city at a subsidized rent) function as a real-world laboratory for both the artists and scholars of the Independent Study Program.

Other corporate exhibition support during this period has been generously provided by Chase Manhattan, Schlumberger, Manufacturers Hanover Trust, and by Mobil. In addition, Philip Morris Incorporated, besides funding two major Edward Hopper exhibitions, announced in December 1979 that it will be giving major exhibition space to the Whitney Museum in its beautiful new headquarters building at Park Avenue and Forty-second Street, designed by Ulrich Franzen, and due to open early in 1982. Approximately 5,000 square feet of open area for sculpture and 1,400 square feet of gallery space will be made available through this remarkable gift.

Government—both Federal and State—is an ever-present force, helping the Whitney with exhibitions, with the Film and Video Department, and with a $750,000 Challenge Grant from the National Endowment for the Arts. In addition, the National Endowment for the Humanities sponsored an exhibition of ours for the first time—"William Carlos Williams and the American Scene, 1920–1940," which included a colloquium and poetry readings.

Since our last *Bulletin*, membership in the Whitney Museum has been booming. From the Membership Desk in our lobby (staffed solely by volunteers), which recruits approximately fifty new members each month, to our fall 1979 campaign, which brought us 725 new memberships in all categories, more and more people are becoming part of the

Whitney family. In the last year, the number of Individual and Family/Dual memberships has tripled, and, most encouragingly, we now have an all-time high of 150 Corporate Members. The base of our support continues to widen and strengthen.

Celebration remains the key word for this period; the key *people*, as always, the artists. Jasper Johns gave us a magnificent poster to tell the world of our 50th Anniversary. (And Mayor Koch proclaimed Whitney Museum of American Art Week!) Thus we began 1980, a gala year of events in remembrance of the past and in exploration of the present. We started on January 9th, with a party on the birthday of our founder, Gertrude Vanderbilt Whitney; nearly half of the 1,000 living artists represented in the Permanent Collection came, ate, drank, danced and reminisced—all courtesy of Devoe & Raynolds Co. Division of Grow Group, Inc.

We continued the year with the help of twenty-four generous donors who together contributed over $300,000 to the 50th Anniversary Exhibition Fund to make our special exhibitions possible. And through the summer, our second floor was filled with an extraordinary tribute—seventy-five 50th Anniversary Gifts and Promised Gifts—superb works of art, treasures that will mark this year forever.

For our birthday we have established a National Committee, to emphasize and formalize the Whitney's status as the most active museum of American art. Outstanding patrons of twentieth-century American art have joined with us in this endeavor, creating a network of individuals representing involved communities and institutions all over the United States. At the first annual three-day meeting in New York this May, the Committee voted to sponsor an exhibition of "Art of the Thirties" that will be organized from the Museum's Permanent Collection and will start traveling around the country in the fall of 1981.

Other Trustee committees have worked hard and effectively to make possible the work of the Museum departments with which they are affiliated. For example, in April of 1979 Sandra Payson's Film and Video Committee organized our first film benefit, a preview opening of Woody Allen's *Manhattan*.

Since 1978, our Board has been expanded by the addition of five new members: George Weissman, Chairman of the Board of Philip Morris Incorporated and a leading innovator in corporate support of the arts; William S. Woodside, President and Chief Operating Officer of American Can Company; Brendan Gill, author, architectural historian, and theatre critic for the *New Yorker* magazine; Wilfred P. Cohen, philanthropist and art collector; and Raymond J. Learsy, President of Agricultural and Industrial Chemicals, Inc., and a former chairman of the Friends Council.

Alexander Calder, *Varese* (1981). Wire [illegible] × 13[illegible] × 12[illegible]
50th Anniversary Gift of Mrs. Louise Varese in honor of Gertrude Vanderbilt Whitney 8–25

Two major gifts related to artists long associated with the Whitney have come to us. Mr. and Mrs. Henry M. Reed have most generously given us a wealth of works and papers by and about Morgan Russell, the Synchromist painter. In addition, the Whitney is now the home of a definitive collection of work of Reginald Marsh, as the result of an exceptional bequest from the artist's widow, Felicia Meyer Marsh. We are deeply grateful for both of these gifts.

Looking ahead: with all this energy and support, it's no wonder that *celebration* is our theme as we move into the eighties. In all these concrete ways, we are receiving expressions of confidence in the Whitney. We are challenged to meet the needs of a growing, increasingly educated and aware public. We will do this by continuing to exhibit and acquire the work of outstanding artists; by exploring the meaning of the visual arts of our country; by increasing the public support necessary to accomplish our goals; and by continuously reviewing our own management to preserve and enlarge the Whitney's capacity and achievements.

David Smith
Running Daughter, 1956
Painted steel, 100¼ × 37 × 17½
Promised 50th Anniversary Gift of Mr. and Mrs. Oscar Kohn P.6.79

Report of the Director

Tom Armstrong

Gaston Lachaise
Woman Arranging Hair, 191[illegible]–12
Bronze, [illegible] × 5¼ × 3¼
Promised 50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection, Dr. and Mrs. Barnett Malbin [illegible]

This second *Bulletin of the Whitney Museum of American Art* presents in summary form all the activities and programs of two fiscal years, 1978–79 and 1979–80. The lists that follow these introductory remarks illustrate the extraordinary scope of Museum activities during this period. It would be redundant to provide an elaborate narrative here of events in which most of you who read this have participated. Instead, it seems more appropriate to focus on the purposes of the Museum, and the role it should play in bringing works of art before the public.

During the past two fiscal years, in anticipation of our 50th Anniversary in 1980, the Trustees and staff reassessed the role of the Museum, while continuing to follow our stated purpose—to collect, preserve, and study American art. The exhibition program has presented, with one-person and thematic group exhibitions, the full range of American art, while acquisitions for the Permanent Collection have been restricted to works of the twentieth century. Between 1978 and 1980 we questioned our past in preparation for the future. The most important result of our deliberations was the realization that the primary goal of the Museum must be to recognize the highest achievements of American artists. We now feel it is important to exercise critical judgment and make selective statements about quality—which changes to a certain extent the historical role of the Museum as the focal point for an overview of developments in American art.

We believe that much of what we do has a special character. To a greater degree than any other museum, the Whitney Museum is dedicated to the public recognition of the accomplishments of living American artists. A review of the exhibition program, and particularly the publications program, substantiates our commitment to providing the public with greater understanding and enjoyment of the art of our time. During the past two years, with the help of four sponsors—the William Randolph Hearst Foundation, Manufacturers Hanover Trust, Mobil, and the Helena Rubinstein Foundation—we have reached the extraordinary position of being able to increase the number of visitors who enter the Museum free to almost half our total attendance. Unlike many museums, which are raising admission charges, we are finding ways to increase public access.

Members of the Museum receive many special benefits and, of course, form the constituency to which many of our programs are directed. Over the past two years, lower-cost membership categories have been created to bring in new people who can enjoy the Museum and be introduced to its activities, and so make the Museum a more vital part of the community.

The physical limitations of the Museum building, the lack of classrooms, special orientation galleries, and an auditorium, prohibit extensive programs designed especially for children. However, the Museum is committed to bringing its programs to young people so that they, unlike previous generations, may become aware of their indigenous culture. During the past two years, we have received significant assistance in realizing this goal. Those under twelve are now admitted free through the generosity of Manufacturers Hanover Trust.

Illustrated gallery brochures with provocative questions for children have also been made possible by Manufacturers Hanover Trust. In addition, Manufacturers Hanover Trust sponsors the showing of *Calder's Little Circus* in the lobby several times a day, a short film that both children and adults enjoy when they view Calder's Circus, on extended loan from the estate of the artist. Our programs extend to classrooms in New York City schools through Artreach, a series of illustrated lectures by a Museum employee, sponsored by Mrs. Laurance S. Rockefeller. The William Randolph Hearst Foundation has provided a generous grant to allow free admission for all urban public and private secondary-school groups, beginning in 1980. All college students are admitted free to the Museum through a grant from the Helena Rubinstein Foundation, which also provides these students

Milton Avery, *Dunes and Sea II*, 1960. Oil on canvas, 52 × 72
Promised 50th Anniversary Gift of Sally Avery P.14.80

Mark di Suvero
Achilles' Heel, 1969
Welded steel and wire, 35 × 42½ × 49½
Promised 50th Anniversary Gift of
Mrs. Robert M. Benjamin P48.8

with weekly gallery talks by curators on current exhibitions. Through these various sources of assistance, students from the primary grades through college are admitted free to the Whitney Museum.

The Independent Study Program, also sponsored by the Helena Rubinstein Foundation, is a special program for college students, primarily at the post graduate level, providing studio facilities in New York City, as well as opportunities for art history research and training in museum administration. Other programs for college students include Seminars with Artists and the Goodson Symposium on American Art, initiated two years ago, which gives young scholars an opportunity to present papers on topics of their choice to an invited audience.

We are committed to making art from the Permanent Collection available to as wide a public as possible. As part of that commitment, in the past two years 894 works have been loaned to 219 other institutions. Related activities have included providing 26 paintings, works on paper, and sculpture for a special exhibition at the Museum of Art of Ogunquit, Maine, in 1979; sending 16 works to the new Tampa Museum of Art for a period of two years; lending 145 works to the Montgomery Museum of Fine Arts for a series of three exhibitions held there between January 1976 and May 1981, and circulated to 13 other museums; organizing a special traveling exhibition of drawings to be presented in 6 museums; and circulating 13 exhibitions, organized and presented at the Whitney Museum in the past two years, to 51 other museums throughout the world.

The success of the relatively small staff of the Museum in carrying out these varied and complex programs has been remarkable, and this is one of the few opportunities I have to thank them publicly. Their skill and dedication, reinforced by the commitment of the Trustees, have been largely responsible for the notable achievements of the past two years.

The major illustrations in this *Bulletin* are another source of great pride. They represent 79 works of art given or promised to the Museum on the occasion of its 50th Anniversary. The quality of these paintings, sculpture, drawings, and prints is a measure of the esteem which so many patrons of the Whitney Museum have enthusiastically expressed at this special time. It is gratifying to the Trustees, staff, artists, and public to have the Museum honored in this way.

The extremely ambitious exhibition program for the 50th Anniversary year was possible only through the help of donors to the 50th Anniversary Exhibition Fund. This *Bulletin* is dedicated to the patrons who have enabled us to achieve preeminence within our areas of special concern, and particularly to those who have recognized the special character of the Whitney Museum with 50th Anniversary Gifts and Promised Gifts, and through the 50th Anniversary Exhibition Fund.

Alexander Calder, *Wooden Bottle with Hairs*, 1943. Wood and wire, 22 high
50th Anniversary Gift of the Howard and Jean Lipman Foundation, Inc. 80.28.2

Exhibitions

Art About Art
July 19–September 24, 1978
The bold borrowings and undisguised references to famous masterpieces from art history in the work of many major contemporary American artists were explored in this multimedia exhibition. Included were paintings, collages, sculpture, prints, drawings, photographs, and videotapes executed over the past 25 years by 45 artists who adapted subjects from six centuries of art history. The artists represented—among them John Clem Clarke, Joseph Cornell, Jim Dine, Audrey Flack, Red Grooms, Jasper Johns, Roy Lichtenstein, Marisol, Robert Rauschenberg, George Segal, Andy Warhol, and Tom Wesselmann—paraphrase, reinterpret, or feature the art of other artists, commenting critically or satirically on the art that provided the point of departure. After its New York showing, "Art About Art" traveled to the North Carolina Museum of Art, Raleigh; the Frederick S. Wight Art Gallery, University of California, Los Angeles; and the Portland Art Museum, Oregon. A catalogue was published in conjunction with the exhibition, which was organized by Richard Marshall and Jean Lipman.

20th Century American Drawings: Five Years of Acquisitions
July 27–October 1, 1978
A selection of more than 100 drawings, watercolors, and collages acquired by the Museum over the previous five years demonstrated the Museum's renewed interest in the acquisition, presentation, and study of drawings under the directorship of Tom Armstrong. The works on view ranged in date from Maurice Prendergast's *Madison Square* of 1901 to Chuck Close's *Phil/Fingerprint II*, completed in January 1978. Among other artists included were Mel Bochner, Arthur Dove, Elie Nadelman, Bruce Nauman, Georgia O'Keeffe, Ad Reinhardt, Lucas Samaras, Robert Smithson, and Grant Wood. A catalogue accompanied the exhibition, which was organized by Paul Cummings.

Recent Acquisitions: Selected Gifts and Purchases since 1976
September 26–November 26, 1978
Chosen from more than 600 works acquired by the Museum during the previous two and a half years, this selection of 34 drawings, paintings, and sculptures illustrated the Museum's interest in both emerging artists and earlier twentieth-century American art. Eight artists—Robert Arneson, Alice Aycock, Jennifer Bartlett, Robert Cottingham, Duane Hanson, Tom Holland, Edda Renouf, and Dorothea Rockburne—were represented by their first works in the Permanent Collection. Other outstanding works included the Museum's first painting by Andrew Wyeth and an important large Grant Wood drawing. Major new acquisitions by Marsden Hartley, Robert Henri, Louis Lozowick, Georgia O'Keeffe, and John Storrs were also shown. The exhibition was organized by Patterson Sims.

The Mouse Museum/The Ray Gun Wing: Two Collections/Two Buildings by Claes Oldenburg
September 28–November 26, 1978
These two structures by Claes Oldenburg assume the form of the Geometric Mouse (two circles and a square) and the Ray Gun (an L-shape), two recurring themes in the artist's work. Housed within the buildings were Oldenburg's collection of more than 600 small-scale objects—erasers, clothespins, artificial food, fag ends, etc.—many of which relate to his sculpture. The collection, begun in 1965, consisted of items Oldenburg bought or found and sometimes altered, and fragments of art processes, including remnants of Happenings and three-dimensional sketches for sculpture. It was shown here for the first time in New York and was installed by Richard Marshall.

Abstract Expressionism: The Formative Years
October 3–December 3, 1978
This was the first large-scale exhibition to focus exclusively on the early work of major artists of the first generation New York School. Represented were William Baziotes, Arshile Gorky, Adolph Gottlieb, Hans Hofmann, Willem de Kooning, Lee Krasner, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Ad Reinhardt, Mark Rothko, Theodoros Stamos, Clyfford Still, and Bradley Walker Tomlin. More than 100 paintings executed in the late 1930s and 1940s were included. Organized by Gail Levin of the Whitney Museum of American Art and Robert Carleton Hobbs of the Herbert F. Johnson Museum of Art at Cornell University, the exhibition was made possible in part by a grant from the National Endowment for the Arts. It was shown at Cornell and the Seibu Museum of Art, Tokyo, before opening in New York. A catalogue was published in conjunction with the exhibition.

Inner City: An Environment by Michael McMillen
October 3–December 3, 1978
Michael McMillen's room-size installation—which included a detailed scale model of a city block as seen at night, with taped city sounds—explored the interface of illusion and reality as well as the concept of art as experience: the relationship between viewer and object/situation. The installation was directed by Richard Marshall.

Introduction to 20th Century American Art
October 10, 1978–September 16, 1979
This selection of major works in the Permanent Collection of the Museum

Georgia O'Keeffe, *Black Place Green*, 1949. Oil on canvas, 38 × 48
Promised 50th Anniversary Gift of Mr. and Mrs. Richard D. Lombard P.17.79

represented the most inclusive presentation of twentieth-century American art available to the public in New York City. While the exhibition was not intended as a comprehensive survey of American art, it reflected the strengths of the Permanent Collection and illustrated the diversity and richness that are the unique and increasingly admired characteristics of twentieth-century art in the United States. The paintings, sculpture, and drawings complemented the Museum's temporary exhibitions by providing a background of the history and tradition of American art of this century. At the same time they served as a standard by which the quality and significance of new works could be measured. Calder's *The Brass Family*, Stuart Davis' *House and Street*, Demuth's *My Egypt*, de Kooning's *Woman and Bicycle*, Gorky's *The Artist and His Mother*, Hopper's *Early Sunday Morning*, Lachaise's *Standing Woman*, Nevelson's *Dawn's Wedding Chapel II*, Noguchi's *Humpty Dumpty*, O'Keeffe's *The White Calico Flower*, Pollock's *Number 27, 1950*, Rothko's *Four Darks in Red*, David Smith's *Hudson River Landscape*, and Frank Stella's *Die Fahne Hoch* were among the well-known works included. An illustrated brochure, made possible by the Uris Brothers Foundation, Inc., was available free to the public. The exhibition was organized by Patterson Sims.

New Image Painting
December 5, 1978–January 28, 1979
Many outstanding young artists of the 1970s were utilizing imagery in an innovative, non-realistic manner. In this new approach to representational painting, unlike traditional realist/figurative painting, the images depicted are generally isolated from their environment. They are abbreviated or exaggerated, retaining only their most basic identifying qualities. The artists represented in this exhibition were Nicholas Africano, Jennifer Bartlett, Denise Green, Michael Hurson, Neil Jenney, Lois Lane, Robert Moskowitz, Susan Rothenberg, David True, and Joe Zucker. "New Image Painting," which was sponsored by the American Can Company Foundation and the National Endowment for the Arts, was accompanied by a catalogue and set of ten color postcards illustrating a work by each artist. Richard Marshall organized the exhibition.

William Carlos Williams and the American Scene, 1920–1940
December 12, 1978–February 4, 1979
William Carlos Williams, the doctor and poet, had a profound interest in all the visual arts. An advocate of the quest during this period to define an indige-

nous American art, he was presented in this exhibition as a guide to understanding the complexities of American Scene art during the 1920s and 1930s. The many styles, subjects, and media employed to capture the essence of American life at the time allowed an assessment of a commonly shared desire to create distinctively American art forms. The exhibition re-created the cultural context of American society in the 1920s and 1930s through approximately 120 paintings, photographs, sculpture, and prints exploring the work of artists with whom Williams associated and the larger social environments they depicted. The exhibition focused on the artists Williams knew personally and admired—Alfred Stieglitz, Charles Sheeler, Marsden Hartley, and Charles Demuth, among others—and the works he saw and wrote about. Selected writings of Williams, his magazines, and a slide presentation of murals executed during the period supplemented the exhibition. A brochure, Williams poems, and a guide to 1920s and 1930s murals in New York City were available free, and a catalogue was published for the exhibition, which was made possible by a grant from the National Endowment for the Humanities. The exhibition was organized by Diekran Tashjian.

Lorser Feitelson: A Memorial Tribute
December 19, 1978–February 11, 1979
Lorser Feitelson (1898–1978), born in Savannah, Georgia, was an early American modernist artist who played a pioneering role in the acceptance of abstract art in California, where he lived from 1927. This memorial exhibition demonstrated the consistency of his sensibility in his involvement with pure line and color. Thirteen paintings, ranging from a 1934 post Surrealist work to a single line painting of 1977, were chosen from the artist's estate and lent by his widow, the painter Helen Lundenberg Feitelson, as well as from public and private collections. This was Feitelson's first one-man exhibition in New York since 1924 and included many works never before seen on the East Coast. The exhibition was organized by Patterson Sims.

1979 Biennial Exhibition
February 14–April 1, 1979
This was an invitational, selective survey by Whitney Museum curators of important and provocative American art produced by living artists in the last two years. The drawings, paintings, and sculpture were organized into eight sections, grouping together artists from different generations and various parts of the country who were working with similar issues: patterned and decorative painting; new image painting and sculpture; the use of eccentric geometry in abstract painting; attitudes toward the human figure; extensions of Minimalist concerns; structures based on architectural or sculptural ideas; objects that are concerned with personal imagery or mythologies; and works that incorporate words and images. The films and videotapes represented specific formal issues explored by artists working in these media. A grant from the National Endowment for the Arts enabled the Whitney Museum curators to travel throughout the country to make their selections. Over one-third of the artists chosen came from outside New York City, and more than 85 artists were represented, in most cases by more than one work, excepting film and video. A catalogue accompanied the exhibition, which was organized by John G. Hanhardt, Barbara Haskell, Richard Marshall, Mark Segal, and Patterson Sims.

Cy Twombly: Paintings and Drawings, 1954–1977
April 10–June 10, 1979
Although Cy Twombly is one of the most important American painters to have emerged since World War II, his work is not well known in the United States, and this was the first comprehensive exhibition of his work to be presented in New York. The retrospective, comprising 45 paintings and 40 drawings, included the artist's white paintings of the 1950s, his series of nine paintings, "Discourses on Commodus," as well as his better known gray paintings. Many of the works were on loan from the artist and had never before been exhibited publicly. The exhibition, supported by a grant from the National Endowment for the Arts, was accompanied by a catalogue with a critical essay by the philosopher Roland Barthes. The catalogue and gallery brochure were made possible in part by a grant from Best Products Foundation, Richmond, Virginia. The exhibition was organized by David Whitney.

Re-Visions: Projects and Proposals in Film and Video
April 19–May 13, 1979
The Whitney Museum's first large-scale exhibition of film and video installations presented new work by artists who have addressed the image-recording processes and properties of both media through the design of their productions and presentations—film artists William Anastasi, Morgan Fisher, and Michael Snow, and video artists Bill Beirne, Buky Schwartz, Robert Watts, David Behrman, and Bob Diamond. Each of the video pieces employed live closed-circuit video with imagery originating within the site of the exhibition; the film works were concerned with the ambiguity of the recorded image based on the site of their installations. With one exception, all the pieces were created especially for this exhibition, which was supplemented by artists' plans for each work as well as project proposals. A brochure accompanied the exhibition, which was made possible with public funds from the New York State Council on the Arts. It was also supported by Sony Video Products Company and Sony Industries and was organized by John G. Hanhardt.

George Segal: Sculptures
May 23–September 9, 1979
This retrospective of 50 works by the internationally acclaimed artist George Segal included his important environmental sculptures begun in the 1960s, the more recent painted figures, and plaster wall-reliefs of the 1970s, as well as his lesser-known pastel drawings of the 1960s. Among the major pieces on view were *The Gas Station* (1963–64), *The Diner* (1964–66), *Times Square at Night* (1970), and *Walk, Don't Walk* (1976), recently acquired by the Museum. The exhibition was organized by the Walker Art Center, Minneapolis, with the aid of grants from the National Endowment for the Arts, General Mills Foundation, and Dayton Hudson Foundation. The New York showing was directed by Richard Marshall.

Reginald Marsh: Selections from the Bequest of Felicia Meyer Marsh
June 13–August 26, 1979
The Whitney Museum now houses the most significant collection of work by Reginald Marsh, whose long association with the Museum dates from his involvement with the Whitney Studio Club in 1924. Felicia Meyer Marsh, the artist's widow, recently bequeathed to the Museum more than 850 paintings, oil studies, drawings, and sketches. This exhibition selected from the Marsh Bequest focused on early and previously unexhibited paintings, an interesting group of portraits of the artist, and a large number of works on paper, including examples of his use of Chinese inks. The exhibition, which was made possible by a grant from a private foundation through the kindness of Nanette L. Laitman, was accompanied by a gallery brochure with a tribute to

Marsh by Lloyd Goodrich, Director of the Museum from 1958 to 1968. The exhibition was organized by Patterson Sims.

The Decade in Review: Selections from the 1970s
June 19–September 3, 1979
This group of approximately 80 paintings, sculptures, and works on paper acquired since 1970 reflected the Museum's continued concern with and support of living American artists. Though diverse and eclectic, the exhibition examined certain general tendencies associated with the period: Minimalism, the return of realism—from Photo-Realism to more simplified images—a revival of expressionistic and personal abstraction, the use of primitivistic and hand-crafted materials, and the emergence of drawing and photography as major media. Ranging from 1970 work by Susan Hall, Ed Ruscha, and Ruth Vollmer to very recent paintings by Elizabeth Murray, Edda Renouf, and Joe Zucker, the selection included important recent sculpture by Alice Aycock, Dan Flavin, David Gilhooly, Roy Lichtenstein, Christopher Wilmarth, and Jackie Winsor. More than 75 artists were represented, some who came into prominence in this decade, others who were already well established. Work by many of the artists entered the Permanent Collection for the first time in the 1970s, among them Robert Arneson, Robert Cottingham, Jan Groover, Duane Hanson, Lois Lane, David True, and William Wegman. A free gallery brochure, made possible by the Charles Ulrick and Josephine Bay Foundation, accompanied the exhibition, which was organized by Patterson Sims.

Recent Acquisitions: Graphics
August 29–October 21, 1979
Included in this selection of American prints acquired by the Museum over the previous two years were works by Isabel Bishop, Richard Estes, Helen Frankenthaler, Fritz Glarner, Jasper Johns, Claes Oldenburg, and Larry Rivers. Approximately 55 etchings, lithographs, woodcuts, and screenprints were shown, ranging in date from 1937 to 1978. Among the earlier twentieth-century artists represented were Federico Castellón, Stuart Davis, Louis Lozowick, Reginald Marsh, and Jan Matulka. The exhibition was organized by Judith Goldman.

Isamu Noguchi
Variations on a Millstone #1, 1962
Granite, 24¾ (diameter) × 4
Promised 50th Anniversary Gift of Mrs. Robert M. Benjamin P.5.80

A Prelude to the 50th Anniversary Celebration

The following three exhibitions surveyed American art from 1900 to 1930, the active years of Gertrude Vanderbilt Whitney's pioneering patronage, prior to her founding of the Whitney Museum of American Art.

Tradition and Modernism in American Art, 1900–1930

September 11 – November 11, 1979

This exhibition reviewed the original patronage of Mrs. Whitney and subsequent acquisitions by the Museum of art from the first three decades of the century. Drawn from the rich holdings of the Permanent Collection, the exhibition focused on two divergent trends, tradition and modernism, as exemplified by The Eight and the more avant-garde work that quickly eclipsed that group by such artists as Arthur Dove, Marsden Hartley, and Max Weber. Early modernist abstractions of John Covert, Konrad Cramer, and James Daugherty were contrasted with the urban scenes of George Bellows, Reginald Marsh, and Edward Hopper. Artists whose work was acquired in depth by Mrs. Whitney such as Guy Pene du Bois and Glenn O. Coleman were represented along with Peggy Bacon, Jo Davidson, Robert Henri, Maurice Prendergast, and John Sloan. Also included were a large number of prints and drawings providing a perspective upon works in the two concurrent exhibition of the "Prelude." This exhibition was organized by Patterson Sims.

Josef Albers, *Homage to the Square: Gamut*, 1959. Oil on board, 4[illegible] × 4[illegible]. 50th Anniversary Gift of Fred Mueller [illegible]9.36

Photography Rediscovered: American Photographs, 1900–1930

September 19 – November 25, 1979

Approximately 250 photographs by the greatest American photographers of the early twentieth century who struggled to understand the artistic uses of the medium were presented in this exhibition. Among the photographers were Berenice Abbott, Alvin Langdon Coburn, Imogen Cunningham, F. Holland Day, Walker Evans, Arnold Genthe, Laura Gilpin, Lewis Hine, Gertrude Kasebier, Man Ray, Margrethe Mather, Paul Outerbridge, Charles Sheeler, Edward Steichen, Ralph Steiner, Alfred Stieglitz, Paul Strand, Karl Struss, Doris Ulmann, Adam Clark Vroman, Edward Weston, and Clarence White. The exhibition traveled to the Art Institute of Chicago. A catalogue by David Travis, who organized the exhibition, was published in conjunction with it.

Edward Hopper: Prints and Illustrations

September 27 – December 9, 1979

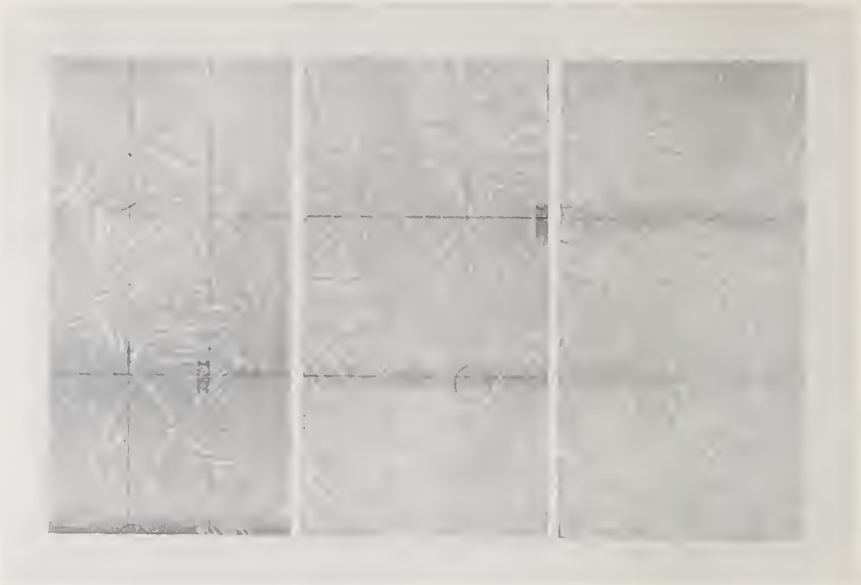
From 191[illegible] until his first gallery exhibition in 1924, Edward Hopper supported himself as a commercial illustrator, and his work appeared in a variety of magazines ranging from obscure trade publications to *Scribner's*. While earning a living as an illustrator he also worked as a printmaker, executing 70 prints from 1915 to 1928. These two important aspects of Hopper's early career, often relating in style or subject matter to his later paintings, were shown together for the first time, along with preparatory drawings for the prints. The illustrations, which represent a phase of Hopper's career that he attempted to conceal because of his negative attitude toward commercial work, had never before been exhibited. Sponsored by Philip Morris Incorporated and the National Endowment for the Arts, the exhibition traveled to the Museum of Fine Arts, Boston; Georgia Museum of Art, Athens; Fort Worth Art Museum; Milwaukee Art Center; and San Jose Museum of Art. Two catalogues, published in association with W. W. Norton & Company, and a gallery brochure accompanied the exhibition, which was organized by Gail Levin.

Masami Teraoka
October 24, 1979–January 6, 1980
At first glance Masami Teraoka's watercolors seem to be Japanese woodblock prints of the Edo period, but on closer inspection it becomes apparent that these revised Ukiyo-e prints have been drastically updated. The artist's ironic mixture of the cultures of his native Japan and adopted America are exemplified by his titles: *31 Flavors Invading Japan* and *McDonald's Hamburgers Invading Japan*. The exhibition traveled to the Fine Arts Museums of San Francisco, Honolulu Academy of Arts, and Newport Harbor Art Museum, California. A catalogue accompanied the exhibition, which was organized by Richard Marshall.

Andy Warhol: Portraits of the 70s
November 20, 1979–January 27, 1980
At a time when portraiture is generally not considered a major art form, Andy Warhol has maintained his status as an outstanding contemporary artist while establishing himself as the most important portrait painter of the decade. The exhibition presented two paintings each of 56 leading personalities, among them Halston, Brooke Hayward, Mick Jagger, Roy Lichtenstein, and Liza Minnelli. A catalogue was published in association with Random House. The exhibiton was organized by David Whitney.

David Smith: The Drawings
December 4, 1979–February 10, 1980
The first retrospective of drawings by sculptor David Smith (1906–1965) consisted of 140 works representing all periods of his career from 1928 to 1963. Many of the works had never before been seen publicly, among them the early color drawings. The exhibition traveled to the Serpentine Gallery, London. It was accompanied by a catalogue and organized by Paul Cummings.

Preston Dickinson, 1889–1930
December 18, 1979–February 24, 1980
This exhibition, the first retrospective of work by Preston Dickinson, an American Precisionist, recognized his contribution to twentieth-century American art. Approximately 75 paintings and drawings illustrated Dickinson's development from his student work, influenced by American Impressionism, and early previously unknown figurative drawings, to still lifes and urban and industrial scenes of the late 1920s. Organized by the Sheldon Memorial Art Gallery, Lincoln, Nebraska, with support of a grant from the National Endowment for the Arts, the exhibition was accompanied by a catalogue and was installed by Patterson Sims.



Jasper Johns, *Usuyuki*, 1979. Lithograph; image $27\frac{1}{2} \times 44\frac{1}{8}$, sheet $34\frac{1}{4} \times 50\frac{1}{4}$
50th Anniversary Gift of Philip Morris Incorporated 80.19

Jan Matulka, 1890–1972
December 18, 1979–February 24, 1980
Like Dickinson, Jan Matulka's achievement was reviewed for the first time. Matulka, although best known as a teacher, worked as a painter, draftsman, and printmaker in styles that range from academic Impressionism to Cubist abstraction to Precisionism to a quasi-Surrealism. His art is a remarkable barometer of the extraordinary shifts in styles and artistic attitudes in American art from 1915 to 1940. Organized by Patterson Sims in cooperation with the National Collection of Fine Arts, the exhibition was shown there and at the Museum of Fine Arts, Houston, and the Birmingham Museum of Art, Alabama. It was accompanied by a catalogue.

Isamu Noguchi: The Sculpture of Spaces
February 5–April 6, 1980
Concerned with the interrelationship of Isamu Noguchi's sculpture, theatre sets and large-scale public projects, this exhibition showed how Noguchi uses space as a tangible component of sculpture. Among the stage designs on view was his first, *Frontier*, done for Martha Graham in 1935. On a specially constructed stage, three sets were shown successively, each for a three-week period. A group of his sculpture, which are important both for their stylistic experiments and their relationship to his architectural and environmental designs, was also featured. Another part of the exhibition, composed of models and plans for playgrounds, gardens, and commemorative structures, included new bronze casts of unrealized projects. A catalogue was published in conjunction with the exhibition, which was organized by Richard Marshall.

Myron Stout
February 5–April 6, 1980
In a long artistic career, Myron Stout has produced an extremely limited number of works and had been seen in only two one-man shows of new work in New York. Now in his seventies, he was honored with his first full-scale retrospective. Included were approximately 50 paintings and charcoal and pencil drawings. Stout's work, which since the mid-1950s is almost all in black and white, is loosely connected with the "hard edge" abstract art of the 1950s and 1960s, but also reflects the architectural spirit of Neo-Plasticism, Arp's rounded shapes, and Malevich's more stationary, icon-like forms. The retrospective, organized by Sanford Schwartz, was accompanied by a catalogue.

American Folk Painters of Three Centuries
February 26–May 13, 1980
The first exhibition of American folk art was held at the Whitney Studio Club in February 1924. "The Flowering of American Folk Art, 1776–1876," presented at the Whitney Museum in 1974, was the first museum exhibition to clarify the aesthetic of this work. "American Folk Painters of Three Centuries," another landmark exhibition in the series on this subject, was the first to focus on a selected group of American folk painters and present them as individual creative talents. The 37 artists, who were represented by three to eight works each, included eighteenth-century artists John Brewster, Jr., Winthrop Chandler, and Rufus Hathaway; nineteenth-century artists James Bard, Erastus Salisbury Field, Jonathan Fisher, Edward Hicks, Joseph Hidley, Ammi Phillips, Asahel Powers, and Mary Ann Willson; and twentieth-century artists Morris Hirshfield, John Kane, Olof Krans, Joseph Pickett, and Horace Pippin. Sponsored by the Chase Manhattan Bank and the 50th Anniversary Exhibition Fund, the exhibition was accompanied by a gallery brochure and a major publication issued in association with Hudson Hills Press. Jennifer Russell organized the exhibition.

Marsden Hartley
March 4–May 25, 1980
In 1944 the Whitney Museum initiated the first study of Marsden Hartley (1877–1943), a major twentieth-century artist who pioneered an expressive, abstract style that helped establish the foundation upon which modern American art developed. This retrospective and the accompanying publication, the results of extensive study, exemplify the Museum's tradition of supporting primary research in American art history, and provided the first opportunity for a comprehensive appraisal of Hartley. More than 100 paintings traced his entire career—from the early, brightly colored Impressionist landscapes of 1907, through the abstract compositions of the next decade, to the moody and expressive landscapes and figurative paintings of his last years. The exhibition was made possible by the National Endowment for the Arts and the 50th Anniversary Exhibition Fund. It is traveling to the Art Institute of Chicago, Amon Carter Museum of Western Art, Fort Worth; and the University of California, Berkeley. A catalogue was published in conjunction with the retrospective, which was organized by Barbara Haskell.

Juliana Force's Selections for The Metropolitan Museum of Art
April 1–May 11, 1980
In the 1940s Juliana Force, Director of the Whitney Museum, acted as advisor to the Metropolitan Museum for acquisitions of American art. This sampling of her selections included works by Thomas Hart Benton, Charles Burchfield, Stuart Davis, Edward Hopper, Jacob Lawrence, John Marin, Bradley Walker Tomlin, and Andrew Wyeth. It was organized by Patterson Sims.

American Sculpture: Gifts of Howard and Jean Lipman
April 15–June 15, 1980
Selected from approximately 190 gifts and promised gifts of sculpture presented to the Whitney Museum by Mr. and Mrs. Lipman, this 50th Anniversary exhibition illustrated their extraordinary dedication to American art. Their patronage has helped create one of the major strengths of the Permanent Collection—the most comprehensive collection of contemporary American sculpture. Among the artists represented were Alexander Calder, Donald Judd, Robert Morris, Louise Nevelson, Isamu Noguchi, Claes Oldenburg, Lucas Samaras, and David Smith. A gallery brochure was issued for the exhibition, which was organized by Tom Armstrong.

Louise Nevelson: Atmospheres and Environments
May 27–September 7, 1980
Louise Nevelson considers her "environments" her most important work. Four of these had not been seen for more than 20 years. Each was shown only once, then its many components were dispersed throughout the world. In recognition of the artist's great achievements, the Museum brought together the numerous elements of these environments and invited her to re-create her original work. Two in black and one each in white and gold were reassembled here: "The Royal Voyage" (1956), "Moon Garden—One" (1958), "Dawn's Wedding Feast" (1959), and "The Royal Tides" (1961). Also included was her most recent and largest environmental structure, *Mrs. N's Palace* of 1964–77. Sponsored by Schlumberger and the 50th Anniversary Exhibition Fund, the exhibition was organized by Richard Marshall. The accompanying catalogue was published in association with Clarkson N. Potter.

50th Anniversary Gifts
June 3–August 31, 1980
To illustrate the importance of patronage in maintaining the quality of the Permanent Collection, the Museum exhibited a group of new and outstanding gifts and promised gifts presented to the Museum in honor of the 50th Anniversary. These works, specially secured to strengthen and enhance the Museum's holdings, included paintings, sculpture, and drawings by such artists as Mark di Suvero, Arshile Gorky, Elie Nadelman, Georgia O'Keeffe, Claes Oldenburg, and David Smith. The exhibition was organized by Tom Armstrong and Patterson Sims.

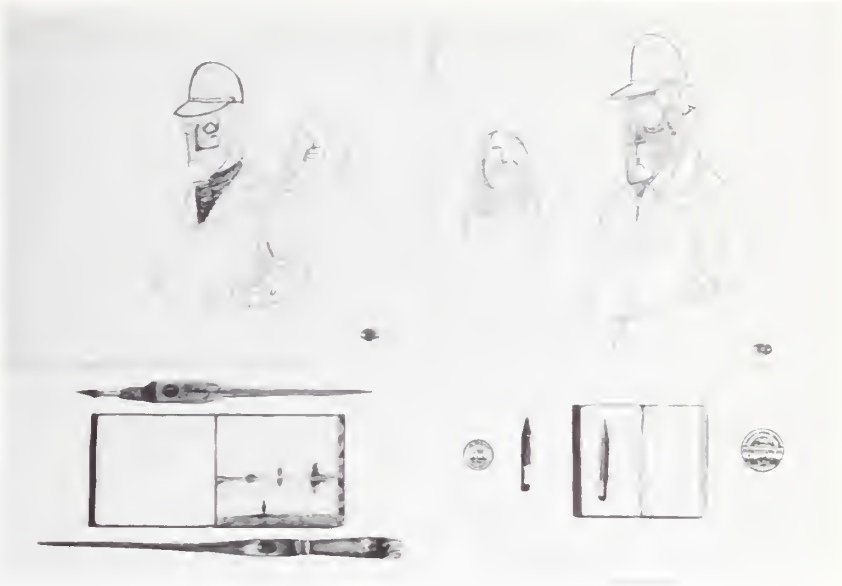
The Figurative Tradition and the Whitney Museum of American Art
June 25–September 28, 1980
Gertrude Vanderbilt Whitney as a sculptor and as a patron of artists was closely associated with the figurative tradition in American art. The Whitney Museum through its acquisitions and exhibitions has continued to support artists concerned with the figure. This exhibition presented the figurative tradition in twentieth-century art of the United States with approximately 100 paintings and 50 sculpture from the Permanent Collection. It was sponsored by Manufacturers Hanover Trust and was accompanied by a catalogue. The painting section was organized by Patricia Hills, the sculpture by Roberta Tarbell.

Calder's Circus
continuous
In 1925 Calder worked as a freelance artist for the *National Police Gazette*. While covering a visit of the Ringling Brothers and Barnum & Bailey Circus to New York, he became so fascinated that he spent two weeks sketching at the circus. Out of this grew his most celebrated "toy," the miniature Circus begun in Paris in 1926 and eventually enlarged to a full troupe with dozens of performers and animals. For the next three decades Calder gave Circus performances for friends and special audiences in Europe and America. *Calder's Little Circus*, the 1961 film by Carlos Vilardebo which is shown with the Circus installation, is a record of the last complete Circus performance presented by Calder with his wife, Louisa, at the phonograph. The film showing is sponsored by Manufacturers Hanover Trust. The Circus is on extended loan to the Museum from the estate of the artist.

Ad Reinhardt, *Abstract Painting, Number 33*, 1963. Oil on canvas, 60 × 60
50th Anniversary Gift of Fred Mueller 80.33

Concentrations

On the occasion of the 50th Anniversary of the Whitney Museum, this year-long celebration is presenting works by eight major twentieth-century American artists who are represented in depth in the Permanent Collection. In a series of one-man exhibitions, works by Charles Burchfield, Alexander Calder, Stuart Davis, Gaston Lachaise, Maurice B. Prendergast, Ad Reinhardt, Charles Sheeler, and John Sloan are being shown. The entire series and accompanying publications are sponsored by Champion International Corporation and organized by Patterson Sims.



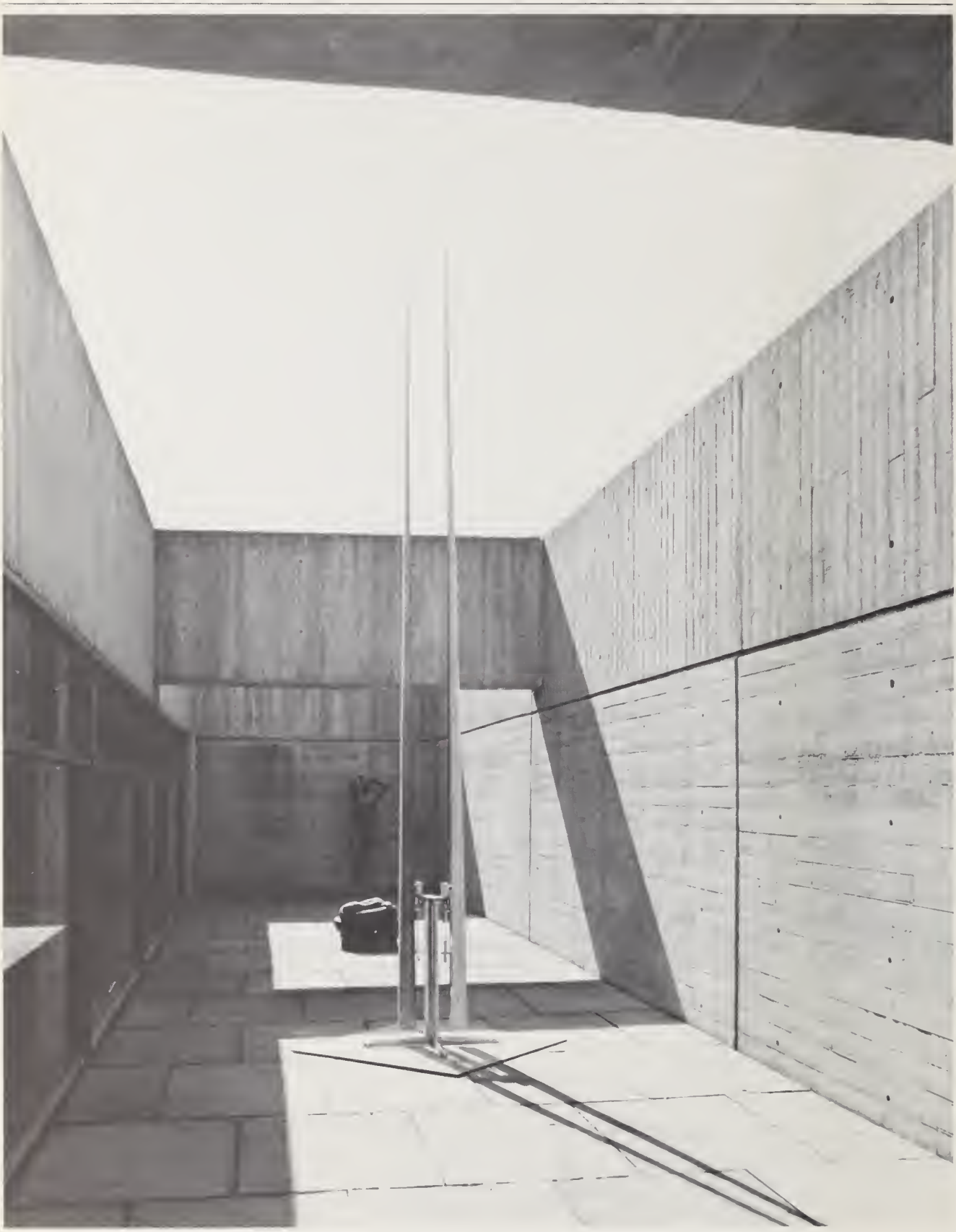
Saul Steinberg, *Self-Portrait Table*, 1974. Mixed media on wood, 24 × 35⅝
50th Anniversary Gift of Charles B. Benenson and the Burroughs Wellcome Purchase Fund 79.82

Concentration: Maurice B. Prendergast
January 9–March 2, 1980
Gertrude Vanderbilt Whitney was the major supporter of the historic exhibition of The Eight at the Macbeth Gallery in 1908, which included the work of Maurice B. Prendergast (1859–1924). Shortly before the Museum opened in 1931, she purchased her first Prendergast painting for the Museum. By the time the Museum held a memorial exhibition for the artist three years later, it had acquired four more works by him. Today the Whitney Museum owns one of the most extensive collections of his paintings and watercolors. Fifteen of them, dating from 1891 to 1918, were selected for this exhibition, including *Central Park, 1901*, *Madison Square* (1901), and *The Cove* (1916).

Concentration: Gaston Lachaise
March 5–April 27, 1980
Gaston Lachaise (1882–1935) was represented in the Whitney Museum's first Biennial Exhibition in 1933. Retrospectives of his work were later held at the Museum in 1937 and 1964. Today, one of the largest public collections of Lachaise is at the Whitney Museum. Fifteen drawings and sculpture, including the celebrated *Standing Woman* (1912–27), were on view in this exhibition.

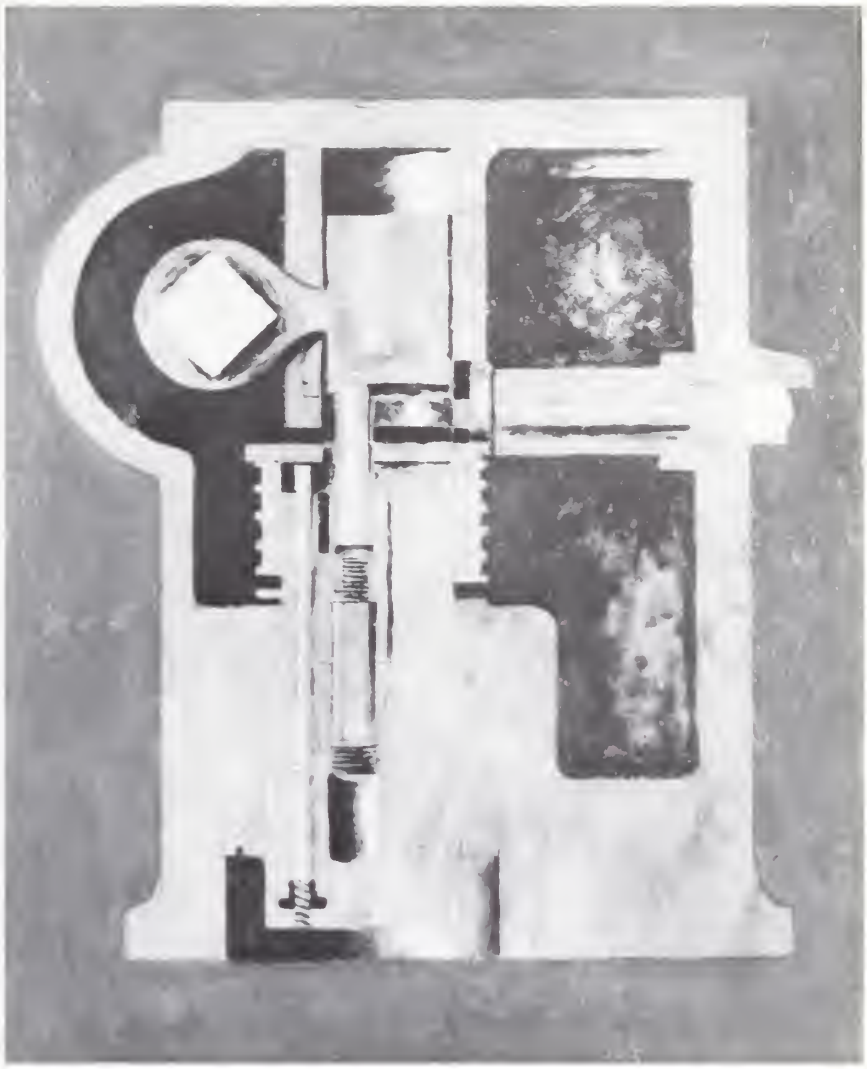
Concentration: John Sloan
April 30–June 22, 1980
John Sloan (1871–1951) was given his first one-man show at the Whitney Studio in 1916 and was represented in many subsequent exhibitions there and at the Museum, where a definitive retrospective was held in 1952. The Museum's extensive holdings of his work include one of the finest collections of his prints. This selection presented ten major paintings, among them *The Picnic Grounds* (1906–7), *Backyards, Greenwich Village* (1914), and *Sixth Avenue Elevated at Third Street* (1928), as well as a group of prints.

Concentration: Charles Burchfield
June 25–August 17, 1980
The Whitney Museum owns one of the largest collections of work by Charles Burchfield (1893–1967). It has shown his work in some 20 group exhibitions and in 1956 organized and presented a major Burchfield retrospective that traveled to six other museums in the country. This installation of approximately 20 paintings, watercolors, and drawings included *August Evening* (1916), *Winter Twilight* (1930), *Ice Glare* (1933), and *Old House by Creek* (1932–38).



George Rickey, *Two Lines—Eighteen Feet*, 1965. Stainless steel, 224 × 33½ × 33½
50th Anniversary Gift of Howard and Jean Lipman 79.51

Traveling Exhibitions



Morton Schamberg, *Untitled Mechanical Abstraction*, 1916. Oil on panel, 40 × 16. Promised 50th Anniversary Gift of Mrs. Joan Whitehill. [illegible]

*Abstract Paintings from the Whitney Museum of American Art
Tampa Museum, Florida, April 26–May 25, 1980

*American Art, 1934–1956: Selections from the Whitney Museum of American Art
(organized by the Montgomery Museum of Fine Arts) Mississippi Museum of Art, Jackson, June 26–August 6, 1978; Brooks Memorial Art Gallery, Memphis, Tennessee, August 21–October 1, 1978

*American Painting of the Sixties and Seventies—The Real, the Ideal, the Fantastic: Selections from the Whitney Museum of American Art
(organized by the Montgomery Museum of Fine Arts) Montgomery Museum of Fine Arts, April 3–May 25, 1980 (continuing)

Art About Art
North Carolina Museum of Art, Raleigh, October 22–November 26, 1978; The Frederick S. Wight Art Gallery, University of California, Los Angeles, December 17, 1978–February 11, 1979; Portland Art Museum, Oregon, March 6–April 15, 1979

Calder's Universe
Portland Art Museum, Oregon, June 14–July 30, 1978; Phoenix Art Museum, Arizona, August 27–October 8, 1978; Joslyn Art Museum, Omaha, Nebraska, November 4–December 17, 1978; Loch Haven Art Center, Orlando, Florida, January 7–February 25, 1979; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., March 15–May 13, 1979; The Currier Gallery of Art, Manchester, New Hampshire, June 2–July 29, 1979; The Seibu Museum of Art, Tokyo, September 22–October 29, 1979; Kitakyushu Municipal Museum of Art, Kitakyushu, Japan, November 3–25, 1979; Museum of Modern Art, Kobe, Japan, December 22, 1979–February 3, 1980; Citizens Gallery, Yokohama, Japan, February 10–March 9, 1980

*Exhibition from the Permanent Collection of the Whitney Museum of American Art
Museum of Art of Ogunquit, Maine, June 30–September 3, 1979

Marsden Hartley
The Art Institute of Chicago, June 10–August 3, 1980 (continuing)

Edward Hopper: Prints and Illustrations
Museum of Fine Arts, Boston, September 27–December 9, 1979; Georgia Museum of Art, Athens, March 30–May 11, 1980; Fort Worth Art Museum, Texas, May 30–July 13, 1980 (continuing)

Jasper Johns
Hayward Gallery, London, June 21–July 30, 1978; The Seibu Museum of Art, Tokyo, August 19–September 26, 1978; San Francisco Museum of Modern Art, October 20–December 10, 1978

Reginald Marsh: Selections from the Bequest of Felicia Meyer Marsh
Moore College of Art, Philadelphia, September 7–29, 1979

Jan Matulka, 1890–1972
The Museum of Fine Arts, Houston, April 9–June 1, 1980; Birmingham Museum of Art, Alabama, June 15–October 1, 1980 (continuing)

1979 Biennial Exhibition Film Selection
(circulated by the American Federation of Arts)

*Organized exclusively for travel

Philip Pearlstein, *Female Model on Oriental Rug with Mirror*, 1968. Oil on canvas, 60 × 72
Promised 50th Anniversary Gift of Mr. and Mrs. Leonard A. Lauder P.10.80

Art Gallery of Ontario, Toronto, September–October 1979; Colgate University, Hamilton, New York, October–December 1979; American Film Institute, Washington, D.C., October 1979–May 1980; Church Street Center, Burlington, Vermont, January–March 1980; Center for Creative Studies, Detroit, January–April 1980; S.W.A.M.P., Houston, January–April, 1980; Center for Music, Drama and Art, Lake Placid, New York (Official Arts Program of the 1980 Winter Olympics), February 1980; Athens International Film Festival, Ohio, April–May 1980; Seattle Central Community College, May 1980; International Museum of Photography at George Eastman House, Rochester, New York, May–June 1980 (continuing)

Photography Rediscovered: American Photographs, 1900–1930
The Art Institute of Chicago, December 12, 1979–February 4, 1980

David Smith: The Drawings
Serpentine Gallery, London, May 3–June 8, 1980 (continuing)

Saul Steinberg
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., October 4–November 26, 1978; Serpentine Gallery, London, January 17–February 25, 1979; Fondation Maeght, Saint-Paul, France, March 15–April 30, 1979

Synchromism and American Color Abstraction, 1910–1925
Des Moines Art Center, July 6–September 3, 1978; San Francisco Museum of Modern Art, September 22–November 19, 1978; Everson Museum of Art, Syracuse, New York, December 15, 1978–January 28, 1979; Columbus Gallery of Fine Arts, Ohio, February 15–March 24, 1979

Masami Teraoka
The Fine Arts Museums of San Francisco, March 14–May 23, 1980 (continuing)

***Twentieth-Century Drawings from the Whitney Museum of American Art**
San Antonio Museum Association, November 26, 1979–January 14, 1980; University of Iowa Museum of Art, Iowa City, February 8–March 23, 1980; The Frederick S. Wight Art Gallery, University of California, Los Angeles, April 6–May 4, 1980; Minnesota Museum of Art, St. Paul, June 26–August 17, 1980 (continuing)

H. C. Westermann
New Orleans Museum of Art, August 25–October 15, 1978; Des Moines Art Center, November 13–December 25, 1978; Seattle Art Museum, January 17–February 25, 1979; San Francisco Museum of Modern Art, April 27–June 10, 1979

Exhibitions of Independent Film and Video

The Erotic Signal
September 15–24, 1978
The Erotic Signal (1978) by Walter Gutman

***Short Video Narratives**
September 26–October 1, 1978
The Female Prisoner (1978) by Jane Brettschneider
Anchor Story (1977) by Mitchell Kriegman
Marshall Klugman (The Twin Kit) (1977) by Mitchell Kriegman
The Restless Sleepwalker (A Palindrome) (1977) by Mitchell Kriegman
Always Late (1978) by Mitchell Kriegman
The Dictator (1978) by David Lamelas
The Troubled Zone (1978) by Willie Boy Walker, Dana Atchley, and Dr. Gladstone

Four Shadows
October 3–8, 1978
Four Shadows (1978) by Larry Gottheim

***Juan Downey**
October 10–15, 1978
The Abandoned Shabono (1978) by Juan Downey
The Singing Mute (1978) by Juan Downey

Showboat 1988
October 17–22, 1978
Showboat 1988—The Remake (1978) by Richard Schmidt

***Two-Channel Video**
October 24–November 1, 1978
Induction/Convention (1975–76) by Dieter Froese
Fragments: Mat/Glass (1975–76) by Amy Greenfield
Bonaparte Television (1976) by Michael Harvey
"Really, I've Never Done Anything Like This Before," He Said (1977) by T. R. Uthco (Diane Hall, Doug Hall, Jody Procter)

James Benning
November 3–12, 1978
One Way Boogie Woogie (1977) by James Benning

Killer of Sheep
November 14–19, 1978
Killer of Sheep (1977–78) by Charles Burnett. With Henry G. Sanders, Kaycee Moore, Charles Bracy, and Angela Burnett

Bigelow/De Landa/Ferguson
November 21–26, 1978
Set-Up (1978) by Kathryn Bigelow
The Itch, Scratch, Itch Cycle (1977) by Manuel De Landa
Incontinence (1978) by Manuel De Landa
Kisses (1978) by Betty Ferguson

If It Fits
November 28–December 3, 1978
If It Fits (1978) by John Marshall and Mark Erder

Homeboys
December 5–10, 1978
Homeboys (1978) by Bill Yahraus, Christine Burrill, and David Davis

***Skip Blumberg**
December 12–17, 1978
The First International Whistling Show (1978) by Skip Blumberg and Jules Backus
For a Moment You Fly: The Big Apple Circus (1978) by Skip Blumberg
JGLNG (1976) by Skip Blumberg

***Ida Applebroog**
December 19–28, 1978
It's No Use Alberto (1978) by Ida Applebroog
Lunch Hour Tapes (1977) by Ida Applebroog

Newsreel: 10th Anniversary
December 30, 1978–January 7, 1979
A selection of films produced by Newsreel reflecting the major social and political issues of the past decade

Tattooed Tears
January 9–14, 1979
Tattooed Tears (1978) by Joan Churchill and Nick Broomfield

Children's Television Workshop: 10 Years of Film
January 16–21, 1979
A retrospective of animated and live-action films produced by CTW for *Sesame Street* and *Electric Company*

Suzan Pitt
January 26–February 10, 1979
Asparagus (1978) by Suzan Pitt

1979 Biennial Exhibition: Film
February 14–March 11, 1979
Works by Bruce Baillie, John Baldessari, James Benning, Stan Brakhage, Robert Breer, Bruce Conner, Manuel De Landa, Hollis Frampton, Howard Fried, Larry Gottheim, Walter Gutman, Martha Haslanger, David Haxton, Jonas Mekas, Robert Nelson, Paul Sharits, Stuart Sherman, and Warren Sonbert

1979 Biennial Exhibition: Video
February 14–April 1, 1979
Single-channel videotapes by Jane Brettschneider, Barbara Buckner, Kit Fitzgerald and John Sanborn, Richard Foreman, Nancy Holt, Joan Jonas, Christa Maiwald, Rita Myers, Anthony Ramos, Martha Rosler, Alan Sondheim, and Bill Viola

Last Chants for a Slow Dance (Dead End)
March 20–25, 1979
Last Chants for a Slow Dance (Dead End) (1977) by Jon Jost. With Tom Blair

*Denotes video programs

Ellsworth Kelly, *Blue Panel I*, 1977. Oil on canvas, 105 × 56¾
50th Anniversary Gift of the Gilman Foundation, Inc., and Mrs. Agnes Saalfield 79.30

Allen Coulter/Leandro Katz
March 27–April 1, 1979
The Hobbs Case (1979) by Allen Coulter. With Guy Boyd, Ivy-Jo Naistadt
Splits (1978) by Leandro Katz. With Kathy Gaites, Lynn Anander, John Levin

Town Bloody Hall
April 3–8, 1979
Town Bloody Hall (1971–79) by D.A. Pennebaker and Chris Hegedus

Re-Visions: Projects and Proposals in Film and Video
April 19–May 13, 1979
viewing a film in of a gallery of the period and audition (1979) by William Anastasi
Rumor & Innuendo (1979) by Bill Beirne
North Light (1979) by Morgan Fisher
videoconstruction (1979) by Buky Schwartz
Two Sides to Every Story (1974) by Michael Snow
Cloud Music (1979) by Robert Watts, David Behrman, Bob Diamond

Shigeko Kubota/Taka Iimura: New Video
May 22–June 17, 1979
May 22–June 3, 1979
Three Mountains (1976–79) by Shigeko Kubota (video installation)
June 5–17, 1979
I—YOU—HE/SHE (1974, revised 1979) by Taka Iimura (video installation)
June 9, 1979
I—YOU—HE/SHE (performance)

Horn/Weiner
September 18–23, 1979
Der Einzänger (1978) by Rebecca Horn
Altered to Suit (1979) by Lawrence Weiner

Resound
September 25–October 14, 1979
Resound (1979) by Kit Fitzgerald and John Sanborn

Space Coast
October 16–21, 1979
Space Coast (1979) by Michael Negroponte and Ross McElwee

Boord/Fried/Froese
October 23–28, 1979
The Birth of Tragedy (1978) by Dan Boord
Remember/Forget THE ULTIMATE PHONY (1978) by Dieter Froese
Vito's Reef (1978) by Howard Fried

Grand Opera
October 30–November 4, 1979
Grand Opera (1979) by James Benning

Researches and Investigations into Film: Its Origins and the Avant-Garde

November 6–18, 1979

As part of "A Prelude to the 50th Anniversary Celebration" of the Whitney Museum of American Art, the Film and Video Department presented a series of screenings and lectures on early American film and its relationship to recent avant-garde cinema.

November 6–11, 1979
Correction, Please—Or How We Got Into Pictures (1979) by Noël Burch
Eadweard Muybridge, Zoopraxographer (1975) by Thom Andersen

The following lectures and performances were presented at the Whitney Museum:

November 14, 1979
Regina Cornwell, "Progress Discontinuous"

November 15, 1979
Tom Gunning, "The Space of Presentation and Re-presentation: Camera Movement and Metaphor in Early Cinema and the American Avant-Garde"

November 16, 1979
Thom Andersen, "Science and Ideology in the Origins of the Cinema: From Chronophotography to Micromotion Studies"

November 17, 1979
Nick Browne, "Film Form/Family Discourse: Conditions of Representation in Early American Cinema"
Hollis Frampton, "The Invention without a Future"
Ken Jacobs, *The Impossible—Chapter One: Southbeach Fair* (performance)

November 18, 1979
Maureen Turim, "Designs of Motion: A Correlation between Early Serial Photography and Avant Garde Film"
Noël Burch, "Primitivism and the Avant Gardes: A Dialectical Approach"

William Childress
November 24–December 16, 1979
The ghost in the machine" (*One Or Two Women Who Are In My Mind* (1979) by William Childress

Steam Screens
November 27 and December 4, 1979
Steam Screens (1979) (installation) performance by Stan VanDerBeek and Joan Brigham

Ken Feingold
December 22–30, 1979
Sexual Jokes (1978–79) by Ken Feingold

Demon Lover Diary
January 1–6, 1980
Demon Lover Diary (1979) by Joel DeMott

Ten Years of Independent Film and Video

The Film and Video Department is celebrating its 10th Anniversary in 1980 with a year-long series of special programs representing the important contributions made by many of the film and video artists included in the New American Filmmakers Series during the past ten years.

Hollis Frampton
January 8–20, 1980
Magellan (1972–79) by Hollis Frampton

Wanda
January 22–27, 1980
Wanda (1970) by Barbara Loden. With Barbara Loden, Michael Higgins

Warren Sonbert
January 29–February 3, 1980
Carriage Trade (1968–73) by Warren Sonbert
Divided Loyalties (1978) by Warren Sonbert

Antonia
February 5–10, 1980
Antonia: A Portrait of the Woman (1974) by Judy Collins and Jill Godmilow

Peter Campus
February 12–17, 1980
Dynamic Field Series (1971)
Double Vision (1971)
Three Transitions (1973)
Set of Coincidence (1974)
R-G-B (1974)
Four Sided Tape (1976)
Last Ended Tape (1976)
Third Tape (1976)
Six Fragments (1976). All by Peter Campus

Bruce Baillie
February 19–24, 1980
Quick Billy (1971) by Bruce Baillie
Roslyn Romance (Is It Really True?) Intro I and II (1977) by Bruce Baillie

*Nam June Paik
February 26–March 2, 1980
Global Groove (1973) by Nam June Paik and John Godfrey
A Tribute to John Cage (1973) by Nam June Paik
Suite 212 (1976) by Nam June Paik
Guadalcanal Requiem (1977) by Nam June Paik with Charlotte Moorman
Merce and Marcel (1977) by Nam June Paik and Shigeko Kubota

Mitchell Kriegman
March 1–30, 1980
The Telephone Stories (1979) audio project by Mitchell Kriegman

Jonas Mekas
March 4–16, 1980
Lost Lost Lost (Diaries, Notes and Sketches) (filmed 1949–62, edited 1975) by Jonas Mekas
Oona's Third Year or Paradise Not Yet Lost (Diaries, Notes and Sketches) (filmed 1977, edited 1979) by Jonas Mekas

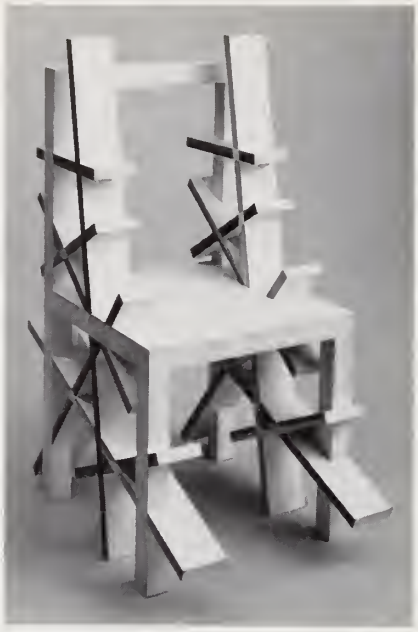
Ethnographic Film
March 18–23, 1980
Microcultural Incidents in Ten Zoos (1971) by Ray L. Birdwhistell and Jacques D. Van Vlack
The Ax Fight (1975) by Timothy Asch and Napoleon Chagnon
Dance and Human History (1974) by Alan Lomax and Forrestine Paulay

Jean-Pierre Gorin
March 25–30, 1980
Poto and Cabengo (1979) by Jean-Pierre Gorin, photographed by Les Blank, edited by Greg Durbin

*Barbara Buckner
April 1–6, 1980
Selected Works (1977)
Pictures of the Lost (1978)
Hearts (1979). All by Barbara Buckner

Alfred Guzzetti
April 8–13, 1980
Family Portrait Sittings (1975) by Alfred Guzzetti
Scenes From Childhood (1979) by Alfred Guzzetti

Chris Burden
April 17–May 4, 1980
B-CAR (1976) installation by Chris Burden
C.B.T.V. (1977) installation by Chris Burden



Lucas Samaras
Chair Transformation Number 3, 1969–70
Acrylic on wood, 43 × 20 × 29¾
Promised 50th Anniversary Gift of Mr. and Mrs. Wilfred P. Cohen P.1.80

*Rita Myers
May 6–11, 1980
The Points of a Star, Chapter 1: Separations (1978) by Rita Myers
The Points of a Star, Chapter 2: Desires (1979) by Rita Myers

Robert Breer
May 14–June 1, 1980
Form Phases I (1952)
Form Phases II (1953)
Form Phases IV (1954)
Un Miracle (1954)
Image by Images (1956)
Motion Pictures (1956)
Cats (1956)
Recreation (1956)
Recreation II (1956)
Jamestown Baloos (1957)
A Man and His Dog out for Air (1957)
Par Avion (1958)
Eyewash (1959)
Homage to Jean Tinguely's Homage to New York (1960)
Inner and Outer Space (1960)
Blazes (1961)
Horse over Tea Kettle (1962)
Pat's Birthday (1962)
Breathing (1963)
Fist Fight (1964)
66 (1966)
69 (1968)
PBL 2 (1968)
70 (1970)
Gulls and Buoys (1972)
Fuji (1974)
Rubber Cement (1975)
77 (1977)
LMNO (1978)
T.Z. (1978)
All by Robert Breer

*Bruce Nauman
June 3–8, 1980
Violin Tuned D.E.A.D. (1968)
Wall/Floor Positions (1968)
Revolving Upside Down (1968)
Lip Sync (1969)
Tony Sinking into the Floor, Face Up and Face Down (1974)
All by Bruce Nauman

Stan Brakhage
June 10–15, 1980
The Art of Vision (1961–65) by Stan Brakhage

Children's Film
June 17–22, 1980
Bad Dog (1973) by Eliot Noyes, Jr.
Sand (Or Peter and the Wolf) (1969) by Caroline Leaf
Metamorphosis (1977) by Catherine Mercier
The Stonecutter (1965) by Gerald McDermott
Cheetah (1972) by Jane and Peter Chermayeff
Red Ball Express (1975) by Steve Segal
Hansel and Gretel, An Appalachian Version (1975) by Tom Davenport

Publications

Books and Catalogues

Abstract Expressionism: The Formative Years by Robert Carleton Hobbs and Gail Levin. 140 pages; 150 illustrations, 15 in color. Published by the Whitney Museum of American Art and the Herbert F. Johnson Museum of Art, Cornell University. Made possible in part by a grant from the National Endowment for the Arts. (October 1978)

American Folk Painters of Three Centuries edited by Jean Lipman and Tom Armstrong; essays by 21 authors including Mary Black, Sidney Janis, Nina Fletcher Little, and Eleanore Price Mather. 232 pages; 226 illustrations, 159 in color. Published by the Whitney Museum in association with Hudson Hills Press. (February 1980)

Art About Art by Jean Lipman and Richard Marshall, with an introduction by Leo Steinberg. 160 pages; 200 illustrations, 16 in color. Cover design by Roy Lichtenstein. Published by the Whitney Museum in association with E.P. Dutton. (July 1978)

Charles Burchfield: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 28 illustrations, color cover. Published by the Whitney Museum. (June 1980)

The Figurative Tradition and the Whitney Museum of American Art: Paintings and Sculpture from the Permanent Collection by Patricia Hills and Roberta Tarbell. 192 pages; 219 illustrations, 32 in color. Published by the Whitney Museum in association with the University of Delaware Press. (June 1980)

Marsden Hartley by Barbara Haskell; forewords by Tom Armstrong and A. James Speyer. 224 pages; 226 illustrations, 40 in color. Published by the Whitney Museum in association with New York University Press. (March 1980)

Edward Hopper as Illustrator by Gail Levin. 274 pages, 635 illustrations, 85 in color. Published by W.W. Norton & Company in association with the Whitney Museum. (September 1979)

Edward Hopper: The Complete Prints by Gail Levin. 128 pages; 162 black-and-white illustrations. Published by W.W. Norton & Company in association with the Whitney Museum. (September 1979)

Gaston Lachaise: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 28 illustrations, color cover. Published by the Whitney Museum. (March 1980)

Jan Matulka, 1890–1972; essays by Patterson Sims, Merry A. Foresta, Janet Flint, and Dorothy Dehner. 140 pages; 84 illustrations, 4 in color. Published for the National Collection of Fine Arts and the Whitney Museum by the Smithsonian Institution Press. (December 1979)

Louise Nevelson: Atmospheres and Environments; introduction by Edward Albee; photo essay by Pedro E. Guerrero. 192 pages; 150 illustrations, 10 in gold. Published by the Whitney Museum in association with Clarkson N. Potter. (May 1980)

New Image Painting by Richard Marshall. 96 pages; 60 illustrations, 10 in color, 10 photographs of the artists by Duane Michals. Made possible by grants from the American Can Company Foundation and the National Endowment for the Arts. Published by the Whitney Museum. (December 1978)

1979 Biennial Exhibition; preface by Tom Armstrong; foreword by the Whitney Museum curators. 96 pages; 87 black-and-white illustrations. Published by the Whitney Museum. (February 1979)

Isamu Noguchi: The Sculpture of Spaces by Isamu Noguchi. 36 pages; 34 black-and-white illustrations. Published by the Whitney Museum. (February 1980)

Gaston Lachaise
Woman with Arms Akimbo, 1910–12
Bronze, 11 × 4½ × 4½
Promised 50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection, Dr. and Mrs. Barnett Malbin (P.3.80)

Photography Rediscovered: American Photographs, 1900-1930 by David Travis. 192 pages; 250 black-and-white illustrations. Published by the Whitney Museum. (September 1979)

Maurice B. Prendergast: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 25 illustrations, color cover. Published by the Whitney Museum. (January 1980)

John Sloan: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 28 illustrations, color cover. Published by the Whitney Museum. (April 1980)

Maurice Prendergast, *Sailboat Pond, Central Park*, c. 1902. Watercolor on paper, 18¼ × 21¼ (sight)
Promised 50th Anniversary Gift of an anonymous donor P.13.80

David Smith: The Drawings by Paul Cummings. 128 pages; 109 illustrations, 17 in color. Published by the Whitney Museum. (December 1979)

Myron Stout by Sanford Schwartz; introductory essay by B. H. Friedman; selections from the artist's journals. 96 pages; 59 illustrations, 5 in color. Published by the Whitney Museum. (February 1980)

Masami Teraoka by Howard A. Link; preface by Richard Marshall. 36 pages; 30 illustrations. Published by the Whitney Museum. (October 1979)

20th Century American Drawings: Five Years of Acquisitions by Paul Cummings. 96 pages; 53 black-and-white illustrations. Published by the Whitney Museum. (July 1978)

Cy Twombly: Paintings and Drawings, 1954–1977; essay by Roland Barthes in French and in translation. 120 pages; 86 illustrations, 16 in color. Published by the Whitney Museum with support from a grant from Best Products Foundation, Richmond, Virginia. (April 1979)

Andy Warhol: Portraits of the 70s; essay by Robert Rosenblum. 160 pages; 116 color illustrations. Published by the Whitney Museum in association with Random House. (November 1979)

William Carlos Williams and the American Scene, 1920–1945 by Dickran Tashjian. 168 pages, 145 illustrations, 16 in color. Published by the Whitney Museum in association with the University of California Press. Made possible in part by a grant from the National Endowment for the Humanities. (December 1978)

The Art Libraries Society of New York awarded the Museum a citation of excellence for its 1978 exhibition catalogues *Saul Steinberg*, *Synchromism and American Color Abstraction, 1910–1925*; and *H. C. Westermann*.

Posters

"American Folk Painters of Three Centuries." Two posters in color of Noah North's *Pierrepont Edward Lacey and His Dog Gun* and Ammi Phillips' *Girl in Red with Her Cat and Dog*. 37 × 24".

"Art About Art." Design by Roy Lichtenstein. Flat ink colors offset in yellow, blue, and red. 36½ × 25".

"Concentrations." A series of eight color posters illustrating Charles Burchfield's *Noontide in Late May*, Stuart Davis' *Place Pasdeloup*, Gaston Lachaise's *Dolphin Fountain*, Maurice B. Prendergast's *Madison Square*, Ad Reinhardt's *Number 30*, Charles Sheeler's *Interior*, John Sloan's *The Picnic Grounds*, and Alexander Calder's *Big Red*. The first seven posters measure 34½ × 24". The Calder poster, silkscreened, is 33 × 44". Made possible by Champion International Corporation.

"Marsden Hartley." Color reproduction of *Painting No. 5*. 42 × 27".

"Edward Hopper: Prints and Illustrations." Color reproduction of *Hotel Management* magazine cover of September 1924 by Edward Hopper. 34½ × 22½".

"1980 The 50th Anniversary of the Whitney Museum of American Art." A color poster created by Jasper Johns to commemorate the 50th Anniversary of the Whitney Museum. Printed on 100% rag paper by Gemini G.E.L., Los Angeles. 46 × 30".

"Photography Rediscovered: American Photographs, 1900–1930." Reproduction of Charles Sheeler's photograph *Zinnia and Nasturtium Leaves*. 22 × 17".

"David Smith: The Drawings." Color reproduction of *Log #6*. 23 × 37".

"Masami Teraoka." Color reproduction of *31 Flavors Invading Japan: French Vanilla IV*. 18 × 59".

"Cy Twombly: Paintings and Drawings, 1954–1977." Color reproduction of an untitled 1973 collage. 31 × 24".

"William Carlos Williams and the American Scene, 1920–1945." Color reproduction of Georgia O'Keeffe's *City Night*. 37 × 24".

Postcards and Notecards

"American Folk Painters of Three Centuries." Twelve notecards and postcards with color reproductions of paintings in the exhibition. 6 × 4½".

Black and White Postcards. Twelve cards illustrated with black-and-white works in the Permanent Collection by such artists as Chuck Close, Edward Hopper, Ellsworth Kelly, Ed Ruscha, and Andy Warhol. 6 × 4½".

Edward Hopper. Thirteen color postcards reproducing magazine covers designed by Hopper in 1924 and 1925 for *Hotel Management* magazine. 6 × 4½".

Roy Lichtenstein. *Still Life with Crystal Bowl* as notecards silkscreened in color. 6 × 5½".

"New Image Painting." Ten color postcards illustrating one work by each of the artists in the exhibiton. 4½ × 6".

Postcard Book. *Thirty-two Color Postcards of 20th-Century American Art from the Permanent Collection of the Whitney Museum of American Art*. Published by Dover Publications.

Whitney Exclusives

Edward Hopper as Illustrator 1980 Wall Calendar. Thirteen magazine covers designed by Hopper in 1924 and 1925 for *Hotel Management*, illustrating seasonal subjects for each month; reproduced in color with brief descriptive captions and a short essay on Hopper's career. 11 × 14" closed, 11 × 28" open.

Tree of Life Scarf. Silkscreen reproduction of Hannah Cohoon's Shaker drawing; designed exclusively for the Whitney Museum in conjunction with "American Folk Painters of Three Centuries." Silk chinon twill. 27 × 27".

Whitney Museum of American Art Engraving. Wood-engraving of the Museum facade made from an original drawing by Richard Haas. Printed on 70 lb. Wookey Hole paper by a hand-operated Vandercook letterpress. Signed, numbered, limited edition of 60. Image 10½ × 18".

Whitney Museum of American Art Tote Bag. Heavy-duty beige canvas bag; laminated black lining; oiled black leather straps; with the Museum's name silkscreened on both sides. 20 × 13 × 4".

Brochures

American Folk Painters of Three Centuries; made possible by the Chase Manhattan Bank and the 50th Anniversary Exhibition Fund

American Sculpture: Gifts of Howard and Jean Lipman by Tom Armstrong and Philip Johnson

The Decade in Review: Selections from the 1970s by Patterson Sims; made possible through the generosity of the Charles Ulrick and Josephine Bay Foundation

Lorser Feitelson: A Memorial Tribute by Patterson Sims

Edward Hopper: Prints and Illustrations by Gail Levin; made possible by Philip Morris Incorporated and the National Endowment for the Arts

Inner City: An Environment by Michael McMillen

Introduction to 20th Century American Art: Selections from the Permanent Collection of the Whitney Museum of

American Art by Patterson Sims; made possible by the Uris Brothers Foundation, Inc.

Shigeko Kubota, Taka Iimura: New Video by John G. Hanhardt

Reginald Marsh: Selections from the Bequest of Felicia Meyer Marsh with tribute by Lloyd Goodrich; brief biography by Patterson Sims; made possible by a grant from a private foundation through the kindness of Nanette L. Laitman

Re-Visions: Projects and Proposals in Film and Video by John G. Hanhardt; made possible by support from the New York State Council on the Arts and by Sony Video Products Company and Sony Industries

Cy Twombly: Paintings and Drawings, 1954–1977; made possible by Best Products Foundation

William Carlos Williams and the American Scene, 1920–1940: Exhibition brochure by Dickran Tashjian; Selected poems by William Carlos Williams; Guide to New York City Murals by Ella King Torrey; all made possible by a grant from the National Endowment for the Humanities.

Gallery Guides for Young People

Prepared by Sharon Fishel, Lecturer, Education Department; designed and printed courtesy of Manufacturers Hanover Trust

George Segal

Tradition and Modernism in American Art, 1900–1930

Andy Warhol: Portraits of the '70s

Special Offering to Whitney Circle and Friends

George Segal Multiple
George Segal, *Girl for the Whitney Museum*, 1979. Black fiberglass, $19\frac{1}{2} \times 9\frac{1}{2} \times 7\frac{1}{2}''$. Designed to be hung on a wall or set on a pedestal. Published in a limited edition by Sidney Janis Gallery Editions in association with the Whitney Museum. Offered for sale initially to Whitney Circle members and to Friends of the Museum. One-half of the net income to the Museum from the sale of the work added to the purchase fund established in 1974 in honor of John I. H. Baur, former Director.

Alexander Calder, *Little Ball with Counterweight*, c. 1930. Sheet metal, wire and wood, $63\frac{3}{4} \times 12\frac{1}{2} \times 2\frac{1}{2}$. Promised 50th Anniversary Gift of Mr. and Mrs. Leonard J. Horwich P.9.79

Education Department

Elsie Driggs, Study for *Pittsburgh* #2, 1927. Pencil on paper, 12 × 14½. 50th Anniversary Gift of Mr. and Mrs. Julian Foss. 80.6.3

Downtown Branch
The Branch Museum presents changing exhibitions and lunch-hour performances organized by students in the Independent Study Program under the direction of David Hupert, Head, Education Department, and Lisa Phillips, Branch Manager. Located in Lower Manhattan, the Downtown Branch is open free Monday through Friday from 11:00 to 3:00.

Downtown Cultural Center
This new cultural facility in the historic First Precinct Police Station opened in October 1979. The landmark building, renovated by the Museum's Education Department, incorporates space for exhibitions, performances, and classes offered by the Museum and other arts organizations in Lower Manhattan, as well as studios for students in the Museum's Independent Study Program.

Exhibitions

at the Downtown Branch of the Whitney Museum

Photographs by 1977–78 C.A.P.S. Fellows
July 12–August 4, 1978

Collage: Selections from the Permanent Collection
August 15–September 8, 1978

Architectural Analogues
September 26–October 25, 1978

The Symbolist Mood Around 1900
November 2–December 6, 1978

The Presence of Nature
December 14, 1978–January 17, 1979

Industrial Sights
January 25–February 28, 1979

Auto-Icons
March 7–April 11, 1979

Enclosure and Concealment
April 18–May 23, 1979

Dada and New York
May 31–July 6, 1979

Stuart Davis, Charles Sheeler, Joseph Stella
July 16–August 17, 1979

Sculpture in the Age of Painting, 1943–1957
September 12–October 17, 1979

Artists by Artists
October 25–November 28, 1979

Making Money
December 6, 1979–January 23, 1980

Painting in Relief
January 31–March 5, 1980

The Working Woman, 1840–1945
March 12–May 28, 1980

Architecture of Lower Manhattan
April 24–May 28, 1980

Nineteenth-Century Landscape Painting and the American Site
June 5–July 31, 1980

Five Artists/First Precinct
October 24–November 27, 1979
(Exhibition at the Downtown Cultural Center)

Performances

at the Downtown Branch of the Whitney Museum

Lawrence Kucharz
August 16, 1978
Intermedia work: "Canal St."

Sylvan String Quartet
August 30, 1978

Campagnie Alain Germain
September 13 and 14, 1978
Performance Spectacle: excerpts from "The Moon Sunnyside Up"

Elke Solomon
September 27, 1978
Performance: "The Lunatish Tales"

Andrew Bolotowsky and Jane Adler
October 4, 1978
Flautist and mime

Anne Heimann
October 18, 1978
Slide and sound presentation

Bill Buchen's Group
October 25, 1978
Performing original compositions on bone instruments

Arioso Wind Quintet
November 8, 1978
Classical woodwind quintet

Joyce Timpanelli
November 8, 1978
Storyteller

David Koblitz
November 15, 1978
Composer's music and tapes

Nicholas Daddazio
November 22, 1978
One-act play: "No Honey"

Ad Reinhardt, *Untitled*, 1949. Gouache and India ink on paper, 22¼ × 30⅞
50th Anniversary Gift of Rita Reinhardt 79.59

Phoenix Ensemble
November 29, 1978
Woodwind quintet

Susan Russell
December 6, 1978
Performance

Omar Meija
December 20, 1978
Classical pianist

**Joyce Timpanelli
December 20, 1978
Storyteller

Michael Canick
January 3, 1979
Percussion piece: "Noah's Ark"

Simone Forti and Peter Van Riper
January 10, 1979
Dancer and musician

Mary Beth Edelson
January 17, 1979
Performance art piece

Sally Blane
January 31, 1979
Dancer

Richard Hayman's New Wilderness Ocarina Orchestra
February 7, 1979

Joan LaBarbara
February 14, 1979
Electronic music

John Goodwin's Dime-A-Dance Company
February 21, 1979

*No Gap Generation Jazz Bank
February 28, 1979

Zephyr Trio
March 21, 1979
Classical clarinet, bassoon, flute

*American Symphony String Trio
April 4, 1979
Violin, viola, cello

New York Kammermusiker
April 11, 1979
Double reed instruments

**Joyce Timpanelli
May 1, 1979
Storyteller

Trio Sonata
May 2, 1979
Flute, oboe, classical guitar

Bob Rutman and the U.S. Steel-Cello Ensemble
May 9, 1979

The Basie B-Flat Trombone Quartet
May 16, 1979

Francis Naumann
June 6, 1979
Lecture on New York Dada

Louise Udayke
June 13, 1979
Dance

Manhatta
June 20, 1979
Film by Charles Sheeler and Paul Strand

Carol Conway Trio
June 21, 1979
Dance

L'Arema Chamber Ensemble
July 18, 1979
Flute, clarinet, bassoon

The Galliard Quintet
July 25, 1979
Flute, oboe, clarinet, French horn, bassoon

The Phoenix Ensemble
August 1, 1979
Woodwind trio

Tannis Hugill
September 26, 1979
Performance: "Walk in and Walk Out"

Sylvan Wind Quintet
October 3, 1979

Dorothy Carter
October 10, 1979
Hammered dulcimer

Zephyr Trio
October 17, 1979
Clarinet, bassoon, flute

Jay and Frank Clayton
October 31, 1979
Jazz quartet

Gamelan, Son of Lion
November 7, 1979
Music for gamelan metallophone

*Grand D Jazz Quintet
November 14, 1979

Skip La Plante
November 21, 1979
New music for homemade instruments

Stephen Laub
November 28, 1979
Performance: "Talking Pictures"

Kevin Dolan
December 12, 1979
Classical guitarist

Orpheus Chamber Singers
December 19, 1979
Mixed vocal quartet a capella

Galliard Quintet
December 26, 1979
Flute, oboe, clarinet, bassoon, French horn

New York Kammermusiker
January 2, 1980
Double reed instruments

Springstead Woodwind Quintet
January 16, 1980

Marie Okubo
January 16, 1980
Japanese voice improvisation: "Nostalgic Face"

*Serena Dance Theater
January 23, 1980

**Luis Yglesias and Yuki Hartman
February 6, 1980
Poets

*Warren Chaisson Jazz Quartet
February 13, 1980

**Lucky Cienfuegos and Sandra Maria Esteves
February 20, 1980
Poets

Larry Simon
February 27, 1980
Contemporary composer

**Fiona Templeton
March 5, 1980
Poet

**Ann Lauterback
March 19, 1980
Poet

Riverside Shakespeare Festival
March 26, 1980

Ken Perlman
April 9, 1980
Country music

Gordon Edelstein and Thomas Simpson
April 16, 1980
Multimedia theatrical performance

Boehm Quintet
April 30, 1980

Springstead Trio
May 7, 1980
Classical music

***James Lauth
May 14, 1980
Contemporary composer

Carol Conway Dance Company
May 21, 1980

Prima Trio
May 28, 1980
Classical music

John Goodwin
June 11, 1980
Dancer

Sally Blane
June 18, 1980
Dancer

*Sponsored by the Department of Cultural Affairs of the City of New York in cooperation with the Carnegie Hall Corporation

**With assistance from Poets and Writers

***With funds from Meet the Composer

Fritz Glarner, *Tondo No. 54*, 1960. Oil on masonite, 48 diameter
Promised 50th Anniversary Gift of Richard S. Zeisler P.19.79

Downtown Drive-In

July 28 and 29, 1978

The drive-in movie theater was the model adapted into a uniquely Manhattan event when 25 films about New York, by independent filmmakers, were shown outdoors in a Lower Manhattan parking lot on two successive evenings in July. Organized by the Downtown Branch of the Whitney Museum, Creative Time, Inc., with the assistance of the Lower Manhattan Cultural Council and public funds from the New York State Council on the Arts.

August 17 and 18, 1979

"Romance and Intrigue" was the theme of the second annual drive-in held in a Lower Manhattan lot. The free, outdoor film festival featured 11 films by independent filmmakers on two successive evenings in August. Organized by the Downtown Branch of the Whitney Museum, Creative Time, Inc., and the Lower Manhattan Cultural Council, with assistance from the business community of Lower Manhattan and public funds from the New York State Council on the Arts.

Downtown Branch Brochures

Architectural Analogues

Auto-Icons

Enclosure and Concealment

Dada and New York

Nineteenth-Century Landscape Painting and the American Site

Painting in Relief

Photographs by 1977–78 C.A.P.S. Fellows

The Presence of Nature

The Symbolist Mood Around 1900

The Working Woman, 1840–1945

Downtown Branch general information brochure

Independent Study Program

Helena Rubinstein Fellows in Art History and Museum Studies

1978–79

Amy Benenson
Vassar College

Bradley Collins, Jr.
Harvard University

Barbara Dau
Dartmouth College

Gayle Davis
Michigan State College

Pam Gruninger
Dartmouth College

Cynthia Ann Lee
University of California, Irvine

Steven Litt
Brown University

Laurence Lyon
University of Michigan

Matthew McClain
University of Cincinnati

Kathleen Monaghan
University of California, Santa Barbara

Lynn Yancey Perkinson
Southern Methodist University

Simon Scanes
University of Hartford

Cindy Schwab
Carnegie-Mellon University

Lynne Shapiro
Brandeis University

Leslie Yudell
Columbia University

1979–80

Melissa Benson
University of Michigan

Eleanor Phillips Brackbill
Boston University

Cecille Caterson
California State University, Long Beach

John Feidelson
Brown University

Amy Mrina Fine
Columbia University

Elizabeth Guheen
University of California, San Diego

Nell Gutman
State University of New York, Purchase

Elisabeth Lebovici
University of Paris – X Nanterre

Karen S. Moss
University of California, Berkeley

Ann Morris Reynolds
Smith College

Michael Thornton-Smith
University of London

Norma Rosso Tridas
University of the Sacred Heart, Puerto Rico

Studio Independent Study Program Participants

1978–79

Urs Breitenstein
Kunstgewerbeschule, Basel, Switzerland

James Byrne
School of the Art Institute of Chicago

Jana Cervenka
University of California, Irvine

Shelby Creagh
Hunter College

Nancy Davidson
California Institute of the Arts

Kenji Fujita
Bennington College

Alec Frank
Bard College

Heidi Hardin
University of California, San Diego

James Hoberman
Bennington College

Lena Hyun
University of California, Santa Barbara

Laura Kipnis
San Francisco Art Institute

Cynthia Kuebel
Sarah Lawrence College

Colin Lee
San Francisco Art Institute

Ellen Mieczkowski
Carnegie-Mellon University

Nancy Owens
University of California, Berkeley

John T. Phillips
School of the Art Institute of Chicago

Annelise Ratti
Ecole des Beaux-Arts, Paris

Harry Read
California Institute of the Arts

John Salmen
Nova Scotia College of Art and Design

Roseanne Sassano
Ohio State University

Jonathan Smagub
Columbia University

Julian Maynard Smith
Hornsey School of Art, London

Frederic Urban
Nova Scotia College of Art and Design

Julie Wachtel
School of Visual Arts

Daniel T. Walworth
Rhode Island School of Design

Benjamin Woolverton
Bennington College

1979–80

Michael R. Almaguer
University of California, Davis

Ebry Anderson
Brown University

Carla Bengtson
Tyler School of Art, Temple University

Susan Brooker
California Institute of the Arts

Jana Cervenka
University of California, Irvine

Norman Cowie
California Institute of the Arts

Marcia Dalby
University of Hartford

Alec Frank
Bard College

Arthur Heiserman
Bennington College

Darragh Henegan
Parsons School of Design

Deans Keppel
Virginia Commonwealth University

Jon Kessler
State University of New York, Purchase

Hilary Kliros
Parsons School of Design

Deborah Meehan
School of the Art Institute of Chicago

Ellen Mieczkowski
Carnegie-Mellon University

John Murphy
School of the Art Institute of Chicago

Izhar Patkin
Corcoran School of Art

Joseph Pomar
Princeton University

Elizabeth A. Prown
Minneapolis College of Art and Design

Annelise Ratti
École des Beaux-Arts, Paris

Steven Schiff
Bennington College

Julie Wachtel
School of Visual Arts

Linda Whitaker
University of Massachusetts, Boston

Martin Winn
Hunter College

James Woodside
University of Delaware

Independent Study Program Seminars with Artists and Critics

The art history and the studio participants of the Independent Study Program meet together for weekly seminars given by artists and critics selected by the Independent Study Program staff, David Hupert, Ron Clark, David Diao, Yvonne Rainer, and Lisa Phillips, based on particular interests of the students as well as important events and exhibitions that will be occurring in New York during that semester. Following are the artists and critics who conducted the seminars for the Fall 1978 and Spring 1979 semesters:

Vito Acconci
Laurie Anderson
Dore Ashton
James Benning
Bruce Boice
Benjamin Buchloh
Lucinda Childs
Constance de Jong
Richard Foreman
Jeremy Gilbert-Rolf
Philip Glass
Jeffrey Hoffeld
Brice Marden
Robert Morris
Elizabeth Murray
Margit Rowell
Lucas Samaras
George Segal
Richard Serra
Lawrence Weiner
Jackie Winsor

Following are artists and critics who conducted the seminars for the Fall 1979 and Spring 1980 semesters:

Laurie Anderson
Carl Andre
Richard Artschwager
Mel Bochner
Howard Buchwald
Constance de Jong
Hollis Frampton
Philip Glass
Dan Graham
Denise Green
Hans Haacke
Alan Kote
Brice Marden
Annette Michelson
Alice Neel
Steven Paxton
B. Ruby Rich
Barbara Rose
Robert Rosenblum
Miriam Shapiro
P. Adams Sitney
Michael Snow
Amy Taubin
Peter Wollen
Jack Youngerman

Seminars with Artists

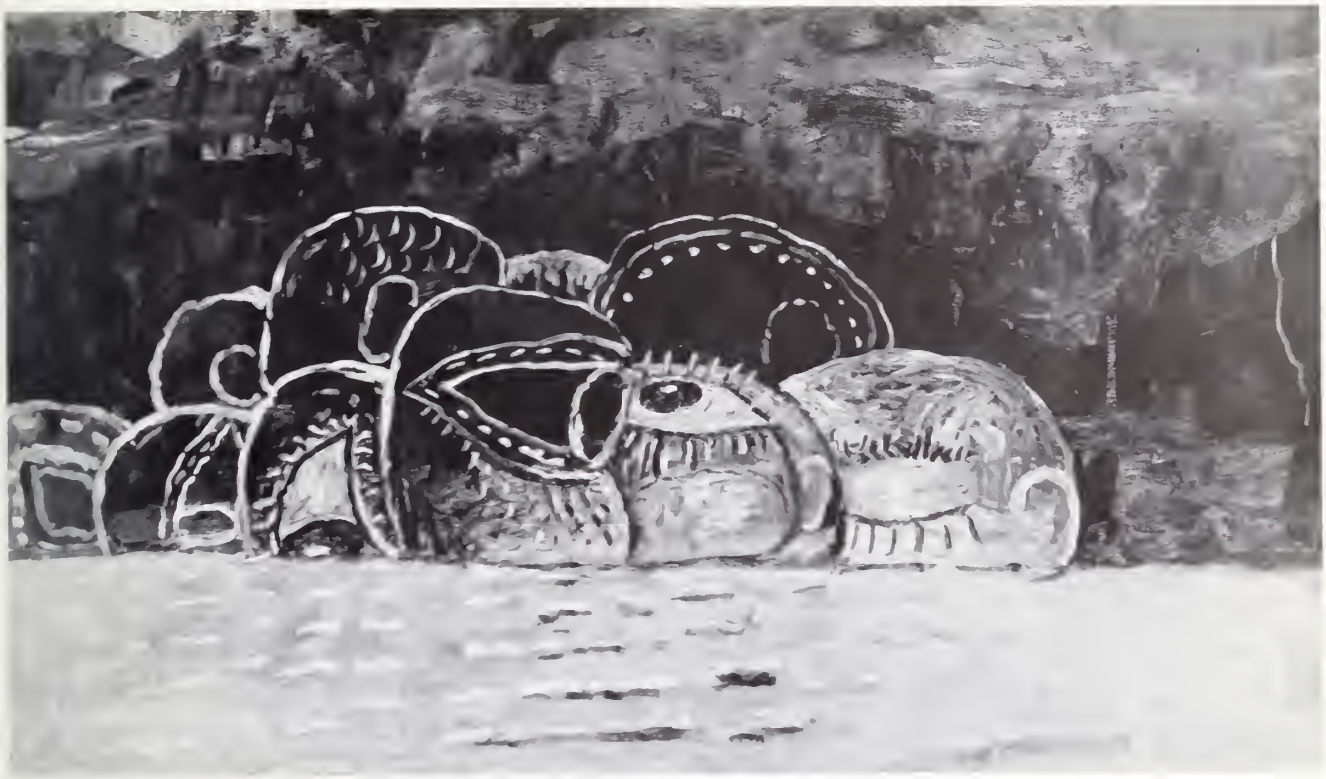
A course consisting of twelve two-hour seminars, organized by Helen Ferrulli, Associate Curator, Public Education, is offered to students of art and art history. Following are the artists and critics who conducted the seminars during the Fall 1978 and the Spring 1979 semesters:

Vito Acconci
Laurie Anderson
Robert Breer
Trisha Brown
John Cage
Christo
Richard Estes
Audrey Flack
Mary Frank
Philip Glass
Rosalind Krauss
Mary Miss
Robert Moskowitz
Elizabeth Murray
Robert Pincus-Witten
Yvonne Rainer
Barbara Rose
Robert Rosenblum
Lucas Samaras
Miriam Shapiro
Charles Simonds
Susan Sontag

Following are the artists and critics who conducted the seminars during the Fall 1979 and the Spring 1980 semesters:

Vito Acconci
Laurie Anderson
Richard Artschwager
Alice Aycock
Trisha Brown
Peter Campus
Lucinda Childs
Christo
Janet Fish
Audrey Flack
Philip Glass
Robert Irwin
Brice Marden
Elizabeth Murray
Robert Pincus-Witten
Yvonne Rainer
Steve Reich
Larry Rivers
Susan Rothenberg
William Wegman
Jackie Winsor
Joe Zucker

Tony Smith, *One Two Three*, maquette 1977, fabrication to be completed 1980. Welded steel, 3 elements; 29½ × 44 × 72, 49½ × 72 × 72, 49½ × 72 × 108
Promised 50th Anniversary Gift of an anonymous donor P.23.80



Philip Guston, *Cabal*, 1977. Oil on canvas, 68 × 116.
Promised 50th Anniversary Gift of Mr. and Mrs. Raymond J. Learsy. P.S.79

Gallery Talks

Free talks, primarily for college students, given by Museum curators on Thursday afternoons at 4:30 in current exhibitions were made possible by a grant from the Helena Rubinstein Foundation.

Saturday and Sunday afternoon talks were given free for the general public by lecturers Barbara Guggenheim, Jacqueline Meisel, Edward Scher, and Eileen Wilkinson in the exhibitions.

Artreach

The Artreach program has been introducing New York school children to American art at the Whitney Museum since 1977 through the generosity of Mrs. Laurance S. Rockefeller, who has funded the program. This art program for children has two basic elements: a well-conceived curriculum and an effective instructor. Sharon Fishel, a teacher and artist, visits public and private school classes, where she shows slides from the Whitney Museum's Permanent Collection, and provokes discussion during which students are given the opportunity to respond to the works they have seen on slides. A follow-up guided visit to the Museum to see the original works of art is offered. Many school classes have scheduled their inaugural trip to a museum because of these visits. In three years Artreach has moved from a pilot project to a part-time program that contributes substantially to the art education of a large number of children in New York City. It has proven as engaging for teachers as it has for students. Requests for visits to schools as well as visits to the Whitney Museum have grown because of their enthusiastic response to the Artreach program.

Gaston Lachaise, *Torso with Arms Raised*, 1935. Bronze, 36¼ × 32¼ × 16½
50th Anniversary Gift of the Lachaise Foundation 80.8

Symposiums and Colloquium

Goodson Symposium on American Art
The Goodson Symposium on American Art was held for the second and third years. The purpose of the annual symposium is to identify for universities and museums some of the individuals doing interesting work in American art, to foster critical dialogue in the field, to tempt specialists in other fields to contribute to the explication of American culture and to recognize good scholarship.

The 1979 Goodson Symposium solicited papers dealing with the response and reaction to Abstract Expressionism. The panel of jurors consisted of David Hupert, Head of the Education Department, and three jurors from outside the Museum—Dore Ashton, Head, Department of Art History, The Cooper Union; Robert Hughes, art critic and senior writer, *Time* magazine; and Linda Nochlin, Mary Conover Mellon Professor of Art, Vassar College.

The following papers were selected for presentation on April 23, 1979, at the Whitney Museum:

Tiffany Bell, freelance writer on art, New York, "A Response to Harold Rosenberg's Book, *Barnett Newman*, Published by Harry N. Abrams, Inc."

Elizabeth Cromley, Ph.D. candidate, City University of New York—Graduate Center, "House and Apartment in the Work of Frank Lloyd Wright"

Dennis Dugan, M.A. candidate, Institute of Fine Arts, New York University, "Harold Rosenberg and the Strategy of Action Painting"

Len Klekner, Jr., Ph.D. candidate, University of Chicago, "Have We Understood? A Meditation on the History and Hermeneutics of Abstract Expressionism"

April J. Paul, M.A. candidate, University of California, Davis, "The Beginnings of Internationalism in Northern California Paintings: The Role of New York as a Transfer Point Between California and Europe"

Frances Pohl, M.A. candidate, University of British Columbia, "The 'Campaign of Truth' in American Art"

David S. Rubin, Assistant Director, Galleries, and Assistant Professor, Art History, Claremont Colleges, California, "A Case for Content: Pollock's Subject was the Automatic Gesture"

The 1980 Goodson Symposium solicited papers dealing with the influence of science and industry on art since the Civil War. The panel of jurors consisted of Milton W. Brown, Resident Professor of Art History at the Graduate Center, City University of New York; John A. Kouwenhoven, Professor Emeritus, Barnard College; and Carol Herselle Krinsky, Professor of Fine Arts and Co-Director of the Urban Design Studies Program, New York University.

The following papers were selected for presentation on April 21, 1980, at the Whitney Museum:

Marilyn Cohen, Ph.D. candidate, Institute of Fine Arts, New York University, "Reginald Marsh and the Communications Revolution"

Elizabeth Garrity Ellis, Ph.D. candidate, Columbia University, "Weather in Fitz Hugh Lane's Mature Luminist Paintings of Cape Ann"

Ann Hernstrom Gibson, Ph.D. candidate, University of Delaware, "Barnett Newman and Alberto Giacometti"

Eileen Guggenheim, Ph.D. candidate, Princeton University, "The Technology of the Airbrush: Photo-Realist Painting and Sculpture"

Sharon Irish, Ph.D. candidate, Northwestern University, "Early Utilitarian Structures and Their Influence on Later Reinforced Concrete Building"

Martha Kingsbury, Associate Professor, Art History, University of Washington, "Industry, Art, and Earthworks"

Kenneth W. Maddox, Ph.D. candidate, Columbia University, "Durand's *Progress:* The Advance of Civilization"

Marc Simpson, Yale University, "Thomas Eakins and Arcadia"

Barbara Zabel, Assistant Professor, Art History, Connecticut College, "Louis Lozowick and Technological Optimism of the 1920s"

William Carlos Williams and the American Scene Colloquium
Social and cultural issues pertaining to the arts of the 1920s and 1930s were discussed on January 22, 1979, at an interdisciplinary colloquium moderated by Dickran Tashjian, Professor, Comparative Culture Program, University of California, Irvine, and Guest Curator of "William Carlos Williams and the American Scene, 1920–1940." Made possible by a grant from the National Endowment for the Humanities.

James Munn Dennis, Professor of Art History, University of Wisconsin, Madison, "The American Scene as a Thing and a Place: Regionalism Re-Examined"

Warren Susman, Professor of History, Rutgers University, New Jersey, "The Culture of Politics and the Politics of Culture"

Emily Wallace, Head, English Department, Curtis Institute of Music, Philadelphia, "The Paris Connection: French Painting and Modern Writing"

William Wasserstrom, Professor of English, Syracuse University, New York, "The Healing Image"

American Folk Painters of Three Centuries Symposium
In conjunction with the exhibition "American Folk Painters of Three Centuries," a day-long symposium was presented on March 3, 1980.

Tom Armstrong, Director, Whitney Museum of American Art, "Connoisseurship of American Folk Art"

William H. Gerdts, Executive Officer, Art History Program, Graduate School of the City University of New York, "Parallels and Contrasts: Folk Painting and Professional Painting"

Henry Glassie, Professor and Chairman of the Department of Folklore and Folk Life, University of Pennsylvania, "Folk Art: Fantasy or Reality"

Jules Prown, Professor of Art History at Yale University: "Folk Art as Evidence"

Marsden Hartley Symposium
On the occasion of the "Marsden Hartley" retrospective, a special symposium was presented May 15, 1980, at which three distinguished scholars discussed various aspects of Hartley's work.

Barbara Rose, author, *American Art Since 1900* and other publications on American art, "The Religious Content of Marsden Hartley"

John Wilmerding, Curator of American Art and Senior Curator, National Gallery of Art, Washington, D.C., "Marsden Hartley and the American Landscape Tradition"

Judith Zilczer, historian, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., "Marsden Hartley and American Modernism"

Poetry Readings

A series of five readings was presented in January 1979 in conjunction with the exhibition "William Carlos Williams and the American Scene, 1920–1940." Poets who knew Williams, admired him, or were influenced by him read their own work: Ted Berrigan, Richard Eberhart, Allen Ginsberg, David Ignatow, and Charles Wright. Made possible by a grant from the National Endowment for the Humanities.

Performing Arts

Composers' Showcase

Clark Terry, Zoot Sims, Jimmy Maxwell, and the Contemporary Chamber Ensemble, Arthur Weisberg conductor; Joan Heller, soprano
January 31, 1979
Among the works performed by these outstanding musicians was the premiere of Charles Schwartz's jazz symphony *Mother———, Mother———*.

"John Cage Revisited"
February 1, 1979
John Cage as solo reciter-chanter presented the first New York performance of his *Empty Words (Part IV)*, a work based on the *Journal* of Henry David Thoreau.

"Gunther Schuller Conducts"
April 4, 1979
Gunther Schuller conducted New York premieres of Fromm Foundation commissions of works by Jacob Druckman, Ralph Shapey, Roger Bourland, and Gerald Levenson. Solo performances by Paul Sperry, tenor, and Joel Korsnick, cellist.

"Kurt Weill Celebration"
in honor of Weill's 80th birthday
January 4, 1980
Featured were premieres of Weill songs and choral works performed by Teresa Stratas, and the Gregg Smith Singers (with Lotte Lenya)

"Music and Dance: The Erick Hawkins Dance Company"
January 16 and 17, 1980
The program included the New York premiere of *Agathlon*, choreographed by Erick Hawkins for eight dancers, and the complete version of *Greek Dreams, with Flute*.

Philip Glass Ensemble
January 23, 1980
Two performances of works composed by Philip Glass including "The Train" and "The Spaceship" from the 1975 opera, *Einstein on the Beach*, and "Dance #3" and "Dance #5" from *Dance* (1979)

These six concerts were presented by Composers' Showcase, Charles Schwartz, Director. Assisted by grants from the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs, the Fromm Music Foundation at Harvard, and other sources. Lois Meagher acted as manager for the concert series.

Summer Music
As part of its summer program, the Museum presented informal performances of music in the sculpture court.

Wednesday evenings, July and August, 1978
L'Arema Ensemble, Pamela Sklar, flute; Joseph Rutkowski, clarinet; Edward Ziegman, bassoon, presented programs that included unique arrangements of works by classical and contemporary composers.

Thursday evenings, July and August, 1978
Mitchell Korn, composer and 12-string guitarist, performed his own compositions of Delta blues, jazz, and modern classical music, including pieces prepared especially for the Museum program.

Wednesday, Thursday, and Friday evenings, June 6-15, 1979
Mozart on Fifth, Richard Goldfarb, clarinet; Daniel Kelley, clarinet; Tom Sefcovic, bassoon, presented programs that emphasized Mozart and Joplin. The group opened the Museum's musical summer evenings in 1977.

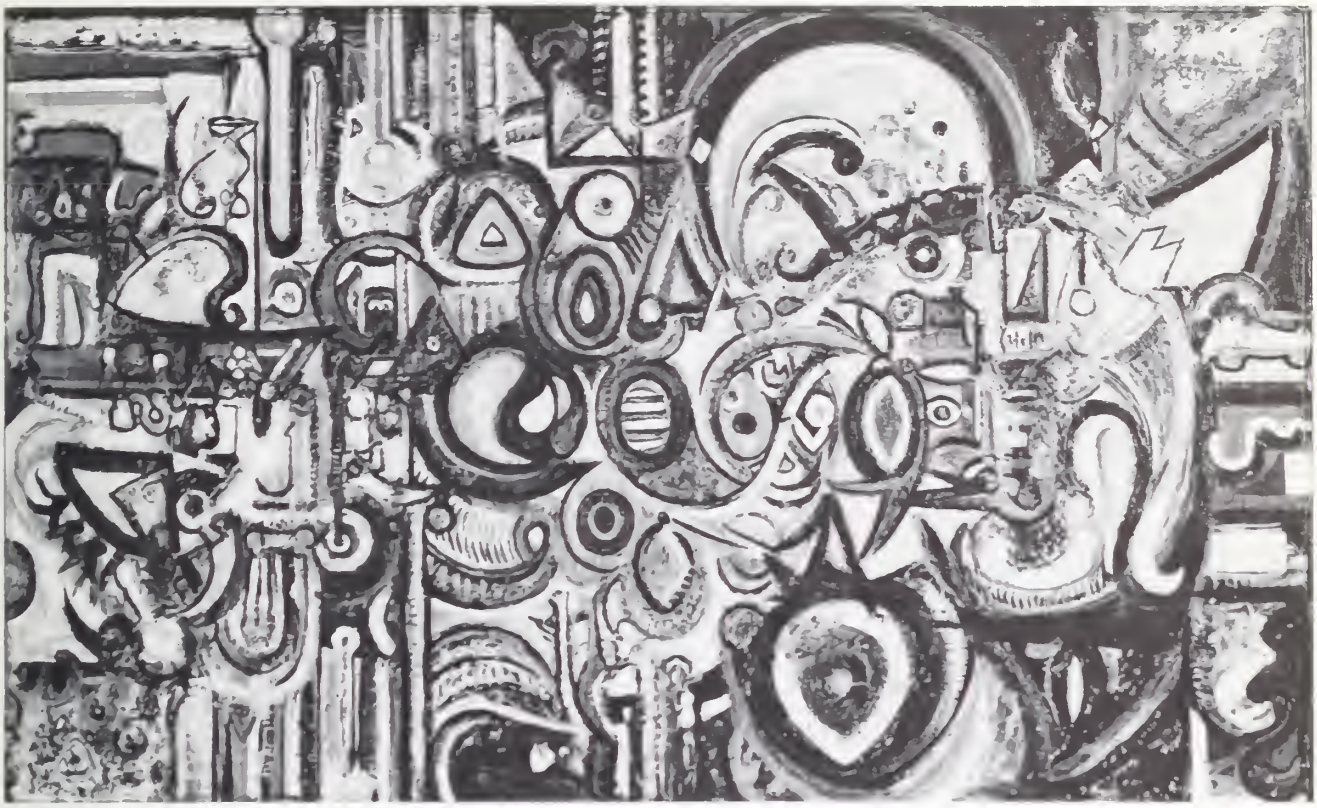
Wednesday, Thursday, and Friday evenings, June 20-23, 1979
The Zephyr Trio, Melanie Hudson, flute; Larry Tietze, clarinet; James Jeter, bassoon, presented a varied program that included lesser-known works by composers from pre-baroque to contemporary.

Thursday and Friday evenings, July 4-13, 1979
Composer and 12-string guitarist Mitchell Korn presented a program of works in a variety of styles.

Thursday and Friday evenings, July 18-27, 1979
and Thursday and Friday evenings, August 23-31, 1979
L'Arema Ensemble, Pamela Sklar, flute; Joseph Rutkowski, clarinet; Edward Ziegman, bassoon, presented a program including unique arrangements of ragtime, jazz, and popular music.

Thursday and Friday evenings, August 1-10, 1979
The Phoenix Ensemble, Stephen Baum, flute; Miriam Lockhart, clarinet; Constance Wells, bassoon, presented a program featuring classical and contemporary duos and trios.

Thursday and Friday evenings, August 16-17, 1979
Al Haig, pianist with John Wilmeth, base, and Jim Wormworth, percussion performed jazz.



Richard Pousette-Dart
Within the Room, 1942
Oil on canvas, 36 x 60
Promised 50th Anniversary Gift of the artist P4-79

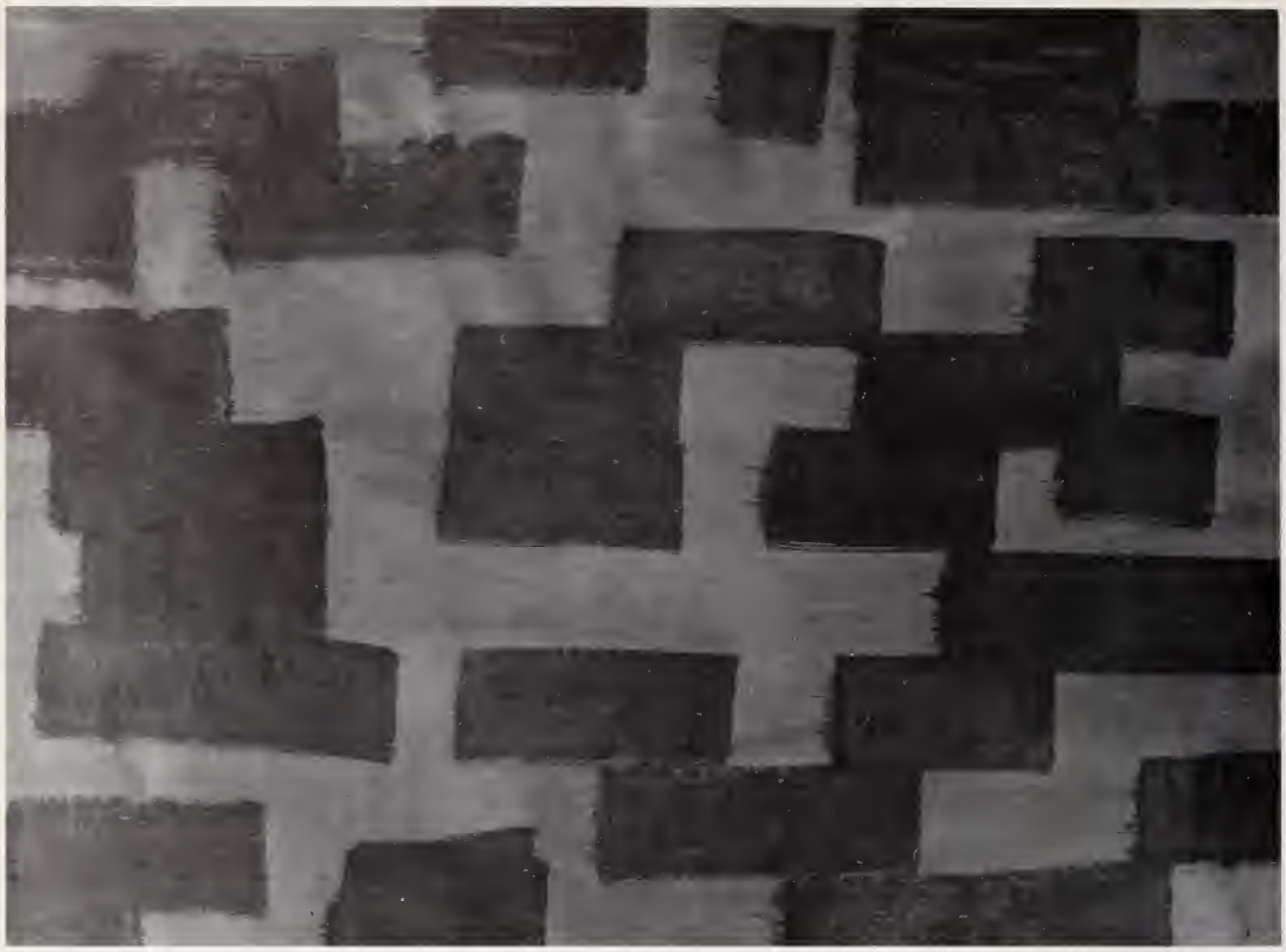
Sunday afternoons, June 29, July 6 and 13, 1980
L'Arema Ensemble, Pamela Sklar, flute; Joseph Rutkowski, clarinet; Edward Ziegman, bassoon, opened the third season of informal summer music with a selection of works from their broad classical and contemporary repertoire.

Petr Kotik and the S.E.M. Ensemble
May 15, 1979
Petr Kotik's *Many Many Women*, with text by Gertrude Stein from her 1913 story, was presented by the six instrumentalists and six singers of the S.E.M. Ensemble under the direction of Mr. Kotik. The piece was written between 1975 and 1978 by Mr. Kotik, an American composer and flutist who was born in Prague in 1942.

Petr Kotik and the S.E.M. Ensemble
January 31, 1980
The Ensemble performed portions of two works in progress, *Explorations in the Geometry of Thinking*, a vocal piece begun in 1978, and *Drums*, a work for percussion instruments begun in 1977.

Children's Party

To announce the support of Manufacturers Hanover Trust for children's programs at the Museum (free admission for children under 12, young peoples' guides to exhibitions, and showings of the Calder Circus film), the Museum celebrated with an open house, which included tours of the George Segal exhibition, May 24, 1979.



Ad Reinhardt, *Untitled*, c. 1950. Gouache on paper, 22½ × 31
50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman 79.53

Membership Events

July 19, 1978
"Art About Art" opening reception for Whitney Circle and Friends

July 27, 1978
Opening reception of "20th Century American Drawings: Five Years of Acquisitions" for Whitney Circle and Friends

September 18, 1978
Fashion show for new Individual and Family/Dual members

September 28, 1978
Reception for new Whitney Circle members and Friends of the Whitney on the occasion of the opening of "The Mouse Museum/The Ray Gun Wing: Two Collections/Two Buildings by Claes Oldenburg"

October 5, 1978
"Abstract Expressionism: The Formative Years" opening party for Whitney Circle and Friends

October 18, 1978
Washington art tour for Whitney Circle and Friends to new wing of National Gallery and residence of Vice President and Mrs. Mondale

October 29, 1978
Brunch and discussion for Whitney Circle and Friends with Museum curators in conjunction with the exhibition "Recent Acquisitions"

November 2, 1978
Film premiere for Whitney Circle of *Lee Krasner: The Long View* by Barbara Rose and reception for Lee Krasner in conjunction with "Abstract Expressionism: The Formative Years"

November 8, 1978
Reception for Corporate Members

November 9, 1978
Party for Junior Friends for the benefit of the Museum library

December 6, 1978
Opening reception of "New Image Painting" for Individual and Family/Dual members and employees of American Can Company, sponsor of the exhibition

December 6, 1978
Opening party of "New Image Painting" for Whitney Circle and Friends

December 10, 1978
"New Image Painting" brunch for Whitney Circle and Friends with artists represented in exhibition and curator Richard Marshall

December 11, 1978
Tour of "William Carlos Williams and the American Scene, 1920–1940" for Whitney Circle with guest curator Diekran Tashjian

December 14, 1978
Opening party for "William Carlos Williams and the American Scene, 1920–1940" for Whitney Circle and Friends

December 23, 1978
Invitation to "Treasures of Tutankhamun" at Metropolitan Museum for Whitney Circle and Friends

January 23, 1979
Special film showing of *Children's Television Workshop: 10 Years of Film* for children of Whitney Circle members and Friends

February 14, 1979
Supper hosted by Whitney Circle for artists in "1979 Biennial Exhibition"

February 14, 1979
Opening reception for Whitney Circle and Friends of "1979 Biennial Exhibition"

April 9, 1979
Tour of "Cy Twombly" exhibition for Whitney Circle with Tom Armstrong

April 19, 1979
Opening party for "Cy Twombly" for all membership categories

April 19, 1979
Opening party for "Re-Visions: Projects and Proposals in Film and Video" for Whitney Circle and Friends

April 25-27, 1979
Art tour to Chicago for Whitney Circle and Friends

May 20, 1979
Brunch and lecture for Whitney Circle and Friends with Ivan Karp discussing "Cy Twombly"

May 23, 1979
"George Segal: Sculptures" opening party for Whitney Circle and Friends

June 4, 1979
Supper and conversation with George Segal for Whitney Circle and Friends

June 20, 1979
"The Decade in Review: Selections from the 1970s" opening party for Whitney Circle and Friends

June 21, 1979
Party for Junior Friends for the benefit of the Museum library

September 20, 1979
Reception honoring the Archives of American Art on their 25th anniversary, for members of the Archives and Whitney Circle

September 27, 1979
"Prelude" Party 1900–1930 Gala for all categories of membership on the occasion of the openings of three exhibitions, "A Prelude to the 50th Anniversary Celebration"

September 30, 1979
"Prelude" brunch with Milton Brown, Professor in Residence, Ph.D. Program, CUNY Graduate Center, for Whitney Circle and Friends

October 11, 1979
President's Reception in honor of Flora Whitney Miller for Whitney Circle

October 15, 1979
Tour of the newly opened Downtown Cultural Center, with a lunch hosted by American Express

October 25, 1979
Party for Junior Friends for the benefit of the Museum library

November 1, 1979
Reception for Corporate Members

November 3, 1979
Cocktails with Museum curators for Whitney Circle to discuss current New York exhibitions

December 5, 1979
"David Smith: The Drawings" opening reception for Whitney Circle and Friends

December 19, 1979
Opening reception for "Preston Dickinson" and "Jan Matulka" exhibitions for Whitney Circle and Friends

The 50th Anniversary Year

January 9, 1980
50th Anniversary Party for Artists in the Permanent Collection, Whitney Circle and Friends

January 18, 1980
Film and Video Department's 10th Anniversary Party for Whitney Circle and film and video artists

February 5, 1980
"Myron Stout" opening reception for Whitney Circle and Friends

February 7, 1980
"Isamu Noguchi: The Sculpture of Spaces" opening reception for Whitney Circle and Friends

February 26, 1980
"American Folk Painters of Three Centuries" opening reception for Whitney Circle and Friends

March 5, 1980
"Marsden Hartley" opening party for Whitney Circle and Friends

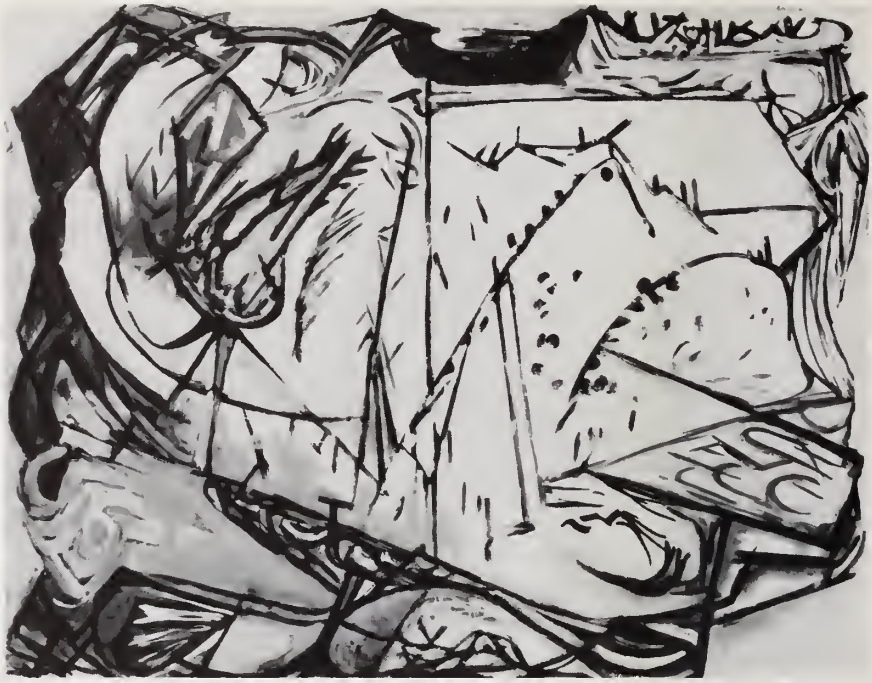
March 9, 1980
"Marsden Hartley" brunch for Whitney Circle and Friends with curator Barbara Haskell

March 23, 1980
Conversations with Artists, a special subscription series of four brunches and lecture/discussions for Whitney Circle and Friends opened with Philip Pearlstein

March 25, 1980
Private screening of *Kramer vs Kramer* for Whitney Circle and Friends for the benefit of the Film and Video Department

March 26, 1980
Dinner and "Reminiscences" for Whitney Circle and Friends with people who were associated with Gertrude Vanderbilt Whitney and the early years of the Museum

April 16, 1980
"American Sculpture: Gifts of Howard and Jean Lipman" opening party for Whitney Circle and Friends



David Smith, *Untitled*, 1951. Ink and tempera on paper, 19¾ × 25¾
Promised 50th Anniversary Gift of an anonymous donor P.7.79

April 20, 1980
Conversations with Artists, a brunch and lecture/discussion for Whitney Circle and Friends with Susan Sontag

April 30, 1980
Reception for new Whitney Circle members and Friends

May 18, 1980
Conversations with Artists, a brunch and lecture/discussion for Whitney Circle and Friends with Larry Rivers

May 19, 1980
Day trip for Whitney Circle and Friends to visit Robert Motherwell's studio and the home of Allan Stone

May 22, 1980
Invitation to the Picasso retrospective at the Museum of Modern Art for Whitney Circle and Friends

May 29, 1980
Opening party for "Louise Nevelson: Atmospheres and Environments" for Whitney Circle and Friends

June 4, 1980
"50th Anniversary Gifts" opening reception for Whitney Circle and Friends

June 5, 1980
Party for Junior Friends for the benefit of the Museum library

June 8, 1980
Conversations with Artists, a brunch and lecture/discussion for Whitney Circle and Friends with Jackie Winsor

June 26, 1980
"The Figurative Tradition and the Whitney Museum of American Art" opening reception for Whitney Circle and Friends

Benefits and 50th Anniversary Party

Benefits

Premiere of *Manhattan*
Woody Allen's film *Manhattan* opened in New York with a gala premiere on April 18, 1979, for the benefit of the Film and Video Department of the Whitney Museum. Following the showing at the Ziegfeld Theatre, guests were invited to a reception at the Museum.

"Off the Wall"
A gala reception for the benefit of the 50th Anniversary Exhibition Fund of the Whitney Museum was held at the Museum on November 20, 1979, on the occasion of the opening of the exhibition "Andy Warhol: Portraits of the 70s."

50th Anniversary Party

The year-long celebration of the 50th Anniversary of the Whitney Museum opened with a party for artists on January 9, 1980. Approximately 1,000 American artists represented in the Permanent Collection of the Museum were invited to the event, which was sponsored by Devoe & Raynolds Co. Division of Grow Group, Inc.

Max Weber
Figure in Rotation, 1915, cast 1959
Polychromed bronze, 24 × 7 × 7½
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund 80.1

Claes Oldenburg, *Soft Toilet*, 1966. Vinyl filled with kapok painted with liquitex, and wood, 52 × 32 × 30
50th Anniversary Gift of Mr. and Mrs. Victor W. Ganz 79.83

Acquisitions

July 1, 1978–June 30, 1980

Dimensions are in inches, height preceding width, preceding depth. The dimensions of watercolors, drawings and prints are overall, unless noted as sight (measured within the frame or mat opening). The dimensions of sculpture do not include base unless it is an integral part of the work.

Vito Acconci (b. 1940)
False Center for L.A. (or, The New York Address), 1978–79
Wood construction, speakers, amplifier, tape deck, lamp, 96½ × 49¾ × 49¾
Gift of the Gilman Paper Company and the National Endowment for the Arts 79.32

Robert Arneson (b. 1930)
Frontal, 1980
Gouache, acrylic, conté and mixed media on paper, 41½ × 29¾ (sight)
Gift of Nancy M. O'Boyle in honor of Flora Miller Irving 80.21

Richard Artschwager (b. 1924)
Interior, 1972
Screenprint, 32¾ × 46
Nevsa McMein Purchase Award 79.44

Alice Aycock (b. 1946)
Untitled (Shanty), 1978
Wood; shanty 54 × 30 × 30, base 45 × 36 × 42, wheel 10½ × 12 diameter
Promised gift of Mr. and Mrs. Raymond J. Learsy P.70.78

Jennifer Bartlett (b. 1941)
Day and Night, 1978
Set of 1 black-and-white and 2 color drypoints; black-and-white 30½ × 20¾, color 31 × 21 each
Gift of Mr. and Mrs. Fredric M. Roberts in memory of their son, James Reed Roberts (and purchase 79.34

Leonard Baskin (b. 1922)
Indian with James Garfield Pendant, 1971
Ink on paper, 40 × 27¾
Gift of Mr. and Mrs. Leonard A. Lauder 78.70

Robert Bechtle (b. 1932)
Mercury, 1974
Watercolor on paper, 10 × 14¾
Promised gift of Norman Dubrow P.13.79

Charles Biederman, *Painting, New York, January 1936*, 1936–37
Oil on canvas, 51¼ × 38¾
50th Anniversary Gift of the John I.H. Baur Purchase Fund and the Wilfred P. and Rose Cohen Purchase Fund 80.17

Henry Billings (b. 1901)
Machines and Men, c. 1931
Lithograph, $14\frac{1}{2} \times 16\frac{1}{4}$ (sight)
Print Purchase Fund 79.61

Machines and Men, c. 1931
Lithograph, $14 \times 16\frac{1}{4}$ (sight)
Print Purchase Fund 79.62

Machines and Men, c. 1931
Lithograph, $16\frac{1}{4} \times 14\frac{1}{4}$ (sight)
Print Purchase Fund 79.63

Machines and Men, c. 1931
Lithograph, $16\frac{1}{4} \times 14\frac{1}{4}$ (sight)
Print Purchase Fund 79.64

Machines and Men, c. 1931
Lithograph, $15\frac{1}{2} \times 13\frac{1}{2}$ (sight)
Print Purchase Fund 79.65

Isabel Bishop (b. 1902)
Noon Hour, 1946
Etching; image $6\frac{7}{8} \times 4\frac{7}{8}$, sheet $9\frac{7}{8} \times 8$
Gift of Mr. and Mrs. Sylvan Cole, Jr. 79.71

Female Head, n.d.
Oil on canvas, 12×10
Katherine Schmidt Shubert Collection 79.78

Bruce Boice (b. 1942)
Untitled, 1973
Acrylic on canvas, 32×92 overall
Gift of Ms. Phyllis Tuchman 78.59

Andrew Butler (b. 1896)
The Siding, 1930
Etching; image $6\frac{7}{8} \times 8\frac{7}{8}$, sheet $11\frac{3}{4} \times 15\frac{1}{2}$
Gift of Mr. and Mrs. Michael H. Irving 78.81

Deborah Butterfield (b. 1949)
Resting Horse, 1977
Steel armatures, chickenwire, twigs, and clay mixture (mud, paper, pulp, dextrine, plaster, fiberglass shreds), $35 \times 54 \times 102$
Gift of Mrs. Frances Allen 78.63

Federico Castellón (1914–1971)
The Gordian Knot, 1936
Etching; image 9×13, sheet $13 \times 17\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.22

Three Figures in a Field/One Figure Draped, 1936
Ink on paper, $15\frac{7}{8} \times 12$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.23

La Consunción de un Cuerpo a Otro, 1937
Ink on paper, $14 \times 10\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.24

Of Land and Sea, 1937
Lithograph; image $9\frac{13}{16} \times 10\frac{13}{16}$, sheet 16×12
Gift of Mr. and Mrs. Benjamin Weiss 79.66.25

Landscape in Spain, 1938
Lithograph; image $9\frac{3}{4} \times 13\frac{3}{4}$, sheet $12\frac{1}{4} \times 17\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.26

Study for *Good Friday in a Whorehouse*, 1939
Ink on tracing paper, $6\frac{1}{2} \times 9\frac{5}{16}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.27

Adam and Eve, 1941
Etching; image 4×5, sheet $7\frac{5}{8} \times 10\frac{1}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.28

Road in Arizona, 1941
Etching; image $9\frac{7}{8} \times 13\frac{3}{4}$, sheet $12\frac{1}{2} \times 19$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.29

The Abandoned Patriarch, 1942
Etching; image 5×7, sheet $7\frac{1}{2} \times 9\frac{3}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.37

The Aging Graces, 1942
Etching; image $5\frac{7}{8} \times 8$, sheet $7\frac{1}{2} \times 9\frac{3}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.38

Artist and Model, 1942
Etching; image $5 \times 3\frac{1}{2}$, sheet $9\frac{1}{2} \times 7\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.30

The Bathers, 1942
Etching; image $4 \times 5\frac{7}{8}$, sheet $8\frac{1}{4} \times 11$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.39

Eve's Sorrow, 1942
Etching; image $8 \times 5\frac{7}{8}$, sheet $10\frac{1}{4} \times 7\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.31

Le Mélange Chez Mme. X, 1942
Etching; image $5\frac{7}{8} \times 3\frac{7}{8}$, sheet $10\frac{1}{4} \times 7\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.32

Mexican Couple U.S.A., 1942
Etching; image $6 \times 7\frac{7}{8}$, sheet 8×11
Gift of Mr. and Mrs. Benjamin Weiss 79.66.33

The Proposal, 1942
Etching; image $5 \times 3\frac{15}{16}$, sheet $10\frac{1}{8} \times 7\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.40

Santa Clara, 1942
Etching; image 8×6, sheet $10\frac{1}{4} \times 7\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.34

Self-Portrait with H., 1942
Etching; image $8 \times 5\frac{7}{8}$, sheet $10\frac{1}{2} \times 7\frac{9}{16}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.35

Taos Tryst, 1942
Etching; image $7\frac{7}{8} \times 11\frac{3}{4}$, sheet $13 \times 16\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.36

Visiting Day, 1942
Etching; image $8 \times 5\frac{7}{8}$, sheet $10 \times 7\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.41

The Unknown, 1946
Etching; image $8\frac{1}{16} \times 5\frac{7}{8}$, sheet $10\frac{3}{8} \times 7\frac{7}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.42

Indian Menage, 1947
Etching; image $6 \times 7\frac{7}{8}$, sheet 9×12
Gift of Mr. and Mrs. Benjamin Weiss 79.66.43

Judgement of Paris, 1947
Etching; image 5×4, sheet $10\frac{7}{8} \times 8$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.44

Portrait—1st State for Small Trio, 1947
Etching; image $5 \times 3\frac{7}{8}$, sheet $10\frac{1}{2} \times 7\frac{11}{16}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.45

The Proposition, 1947
Etching; image $5 \times 6\frac{7}{8}$, sheet $7\frac{1}{2} \times 9\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.48

Small Trio (Portrait), 1947
Etching; image $5 \times 3\frac{13}{16}$, sheet $9\frac{3}{4} \times 7\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.46

The Studio (Lovers in the Studio), 1947
Etching; image $8 \times 5\frac{7}{8}$, sheet 11×8
Gift of Mr. and Mrs. Benjamin Weiss 79.66.47

Diana and Actaeon II, 1948
Etching; image $5\frac{1}{2} \times 9$, sheet 10×13
Gift of Mr. and Mrs. Benjamin Weiss 79.66.49

Leda and the Swan, 1948
Etching; image $12 \times 7\frac{7}{8}$, sheet $15\frac{3}{4} \times 12$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.50

The Misunderstanding, 1948
Etching; image $4\frac{15}{16} \times 7$, sheet $8\frac{1}{4} \times 10\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.52

Prometheus, 1948
Etching; image $8\frac{3}{4} \times 6\frac{1}{2}$, sheet $13 \times 9\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.51

Girls in Conversation, 1949
Etching; image $5 \times 6\frac{7}{8}$, sheet $7\frac{1}{2} \times 9\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.53

Paris in the House, 1949
Etching; image $4\frac{7}{8} \times 5\frac{1}{4}$, sheet $7\frac{1}{2} \times 9\frac{3}{8}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.54

Woman Threading Needle, 1950
Etching; image $10\frac{7}{8} \times 9\frac{1}{4}$, sheet 13×12
Gift of Mr. and Mrs. Benjamin Weiss 79.66.55

Untitled, c. 1952
Oil on panel, 15 × 19½ (sight)
Gift of Mr. and Mrs. Benjamin Weiss
79.69

Two Reclining Women and a Seated Man, c. 1958
Woodcut; image 7 × 5, sheet 11 × 7½
Gift of Mr. and Mrs. Benjamin Weiss
79.66.55

Diana and Actaeon I, n.d.
Etching; image 5¼ × 9 1/16, sheet 9¾ × 13
Gift of Mr. and Mrs. Benjamin Weiss
79.66.6

The Golden Apples, n.d.
Etching; image 9¼ × 5¼, sheet 14¾ × 12¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.10

Mother and Child, n.d.
Woodcut; image 3 × 5¼, sheet 9¼ × 13
Gift of Mr. and Mrs. Benjamin Weiss
79.66.7

Noonday Meal, n.d.
Etching; image 10 × 7½, sheet 15 × 12¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.8

The Novice, n.d.
Etching; image 5¼ × 5 7/16, sheet 13¼ × 9 1/16
Gift of Mr. and Mrs. Benjamin Weiss
79.66.11

Portrait of Artist's Wife: Memories, n.d.
Etching; image 12¼ × 9¼, sheet 19 × 12¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.9

A Stinker But My First, n.d.
Etching; image 5¼ × 4, sheet 10¼ × 7¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.5

Study, n.d.
Etching; image 6 × 4, sheet 8 × 6
Gift of Mr. and Mrs. Benjamin Weiss
79.66.66

Three Nudes, n.d.
Woodcut; image 5 × 3¼, sheet 11¼ × 7½
Gift of Mr. and Mrs. Benjamin Weiss
79.66.12

Two Draped Nudes, n.d.
Woodcut; image 7 1/16 × 5 1/16, sheet 12¼ × 9
Gift of Mr. and Mrs. Benjamin Weiss
79.66.13

Two Seated Figures, n.d.
Woodcut; image 5 × 4¼, sheet 11 × 7
Gift of Mr. and Mrs. Benjamin Weiss
79.66.14

Unruly Friends, n.d.
Etching; image 8 × 6, sheet 18¼ × 7½
Gift of Mr. and Mrs. Benjamin Weiss
79.66.15

Untitled (Conversation Piece: Words of Wisdom), n.d.
Etching; image 8 × 6, sheet 11¼ × 9¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.17

Agnes Martin, *Untitled #8*, 1958. Gesso, acrylic and graphite on canvas, 72 × 72.
Promised gift, Anniversary Gift of Mrs. Rudolph B. Schulhof. P.63.8

Untitled (Crowd Outside Window), n.d.
Etching, image 11 × 9¼, sheet 13 × 11¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.18

Untitled (Three People, Man Covering Eyes), n.d.
Etching; image 10¼ × 9¼, sheet 13¼ × 12¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.20

Untitled (Three Women), n.d.
Etching, image 12 × 9, sheet 14 × 12¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.16

Untitled (Woman Standing in Street), n.d.
Etching; image 11¼ × 9, sheet 16 × 11¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.19

Untitled (Woman with Arms Crossed), n.d.
Etching, image 8 × 6, sheet 11¼ × 9¼
Gift of Mr. and Mrs. Benjamin Weiss
79.66.21

Howard Cook (b. 1901)
The West Side, New York, 1931
Etching and aquatint; image 6¼ × 12¼, sheet 11¼ × 15¼
Gift of Mr. and Mrs. Michael H. Irving
78.82

Robert Cottingham (b. 1938)
Money, 1972
Acrylic on paper, 14 × 11½ (sight)
Promised gift of Norman Dubrow
P.11.79

Orpheus, 1972
Color lithograph; image 20 × 32½, sheet 24 × 34
Gift of Dr. and Mrs. Samuel Mandel
79.2

John Steuart Curry (1897–1946)
Dunbury Fair, 1937
Lithograph, image 13 × 9¼, sheet 17 × 13
Gift of Mr. and Mrs. Michael H. Irving
78.83

Horses Running Before a Storm, 1931
Lithograph; image 9¾ × 13, sheet 13¾ × 17
Gift of Mr. and Mrs. Michael H. Irving
78.84

Arthur B. Davies (1862–1928)
Blue Italian Landscape, c. 1924
Watercolor on paper, $9\frac{1}{8} \times 24\frac{3}{8}$ (sight)
Gift of the H. van Ameringen Foundation 80.5

Walter De Maria (b. 1935)
Bronze Column, 1966
Bronze and stainless steel, $54 \times 3 \times 3$
Gift of Howard and Jean Lipman 78.79

Burgoyne Diller (1906–1965)
Second Time, 1938
Pencil and crayon on paper, $12\frac{1}{2} \times 12\frac{1}{4}$
The List Purchase Fund 79.5

Mable Dwight (1876–1955)
The Survivor, Staten Island, 1929
Lithograph; image $9\frac{7}{8} \times 13\frac{1}{2}$, sheet $11\frac{1}{2} \times 15\frac{3}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.85

Richard Estes (b. 1935)
Untitled, 1974–75
Screenprint; image $33\frac{1}{4} \times 46\frac{3}{4}$, sheet $35\frac{1}{2} \times 49\frac{1}{4}$
Gift of Mr. and Mrs. Edwin S. Marks 78.112

Philip Evergood (1901–1973)
Still Life, n.d.
Lithograph; image $11\frac{1}{2} \times 16\frac{1}{4}$, sheet $12\frac{7}{8} \times 18\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.1

Lorser Feitelson (1898–1978)
Magical Space Forms, 1951
Oil on canvas, $58 \times 81\frac{3}{4}$
Promised gift of the members of the Los Angeles Art Association P.1.79

Jackie Ferrara (b. 1929)
3D.2- C/A Pyramid, 1976
Black ink, graphite and brown pencil on graph paper; 3 sheets, $22 \times 17\frac{1}{2}$ each, 22×53 overall
Promised gift of Norman Dubrow P.10.79

John Ferren (1905–1970)
Sea Forms, 1937
Lithograph, $14\frac{1}{2} \times 14\frac{1}{2}$
Print Purchase Fund 78.67

Dan Flavin (b. 1933)
Untitled (for Robert, with fond regards), 1977
Pink, yellow and red fluorescent light; 8 feet square across corner, edition of 3
Gift of the Howard and Jean Lipman Foundation, Inc. (by exchange), Peter M. Brant (by exchange), and the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President 78.57

Arshile Gorky, Study for *Mechanics of Flying*, Newark Airport Aviation Murals, c. 1936
Gouache on paper, $13\frac{1}{4} \times 16\frac{1}{2}$ (sight)
50th Anniversary Gift of Alan H. Temple 80.16

Mary Frank (b. 1933)
The Swimmer, 1978
Ceramic, $17 \times 94 \times 32$
Gift of Mrs. Robert M. Benjamin, Mrs. Oscar Kolin and Mrs. Nicholas Millhouse 79.31

Lee Gatch (1902–1968)
Gong Stone, 1964
Oil and stone collage, $66 \times 24\frac{1}{2}$
Promised gift of Mr. and Mrs. Leonard S. Field P.21.80

David Gilhooly (b. 1943)
Merfrog and Her Pet Fish, 1976
Glazed ceramic, $42 \times 29 \times 48$
Gift of Mr. and Mrs. William A. Marsteller, the John I. H. Baur Purchase Fund (and purchase) 79.26

William J. Glackens (1870–1938)
Reclining Nude, 1910
Oil on canvas, $32\frac{1}{4} \times 54$
Gift of Charles Simon 78.104

Ralph Goings (b. 1928)
Two Fords, 1973
Watercolor on paper, $8\frac{1}{4} \times 11\frac{3}{4}$
Promised gift of Norman Dubrow P.12.79

Sidney Goodman (b. 1936)
Pool Study, 1966
Oil on canvas, $77\frac{1}{4} \times 90\frac{1}{4}$
Gift of Steven J. Ross 79.49

Arshile Gorky (1904–1948)
Portrait of Bart van der Schelling, c. 1939
Ink on paper napkin, $15\frac{7}{8} \times 13$ (sight)
Gift of Dr. Aron Krich 79.48

Morris Graves (b. 1910)
In the Night, 1943
Tempera on paper, $25\frac{1}{4} \times 37\frac{1}{2}$ (sight)
Promised gift of Mrs. Robert M. Benjamin P.8.80

Cliff, 1944
Tempera on paper, $52\frac{1}{2} \times 26\frac{3}{4}$ (sight)
Promised gift of Mrs. Robert M. Benjamin P.7.80

Nancy Grossman (b. 1940)
Untitled Drawing, 1970
Lithographic crayon on coated paper, 40×26
Gift of Mr. and Mrs. Leonard A. Lauder 78.80

Michael Heizer (b. 1944)
Untitled, 1969
Photograph, pencil and watercolor on paper, 39×30
Gift of Norman Dubrow 80.26.1

Al Held (b. 1928)
Untitled, 1965
Synthetic polymer on canvas, 36×36
Gift of Alex Katz 78.58

Stefan Hirsch (1899–1964)
Snake, 1931
Etching; image 4 × 6, sheet $9\frac{1}{2} \times 11\frac{3}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.86

Hans Hofmann (1880–1966)
Kaleidos, 1958
Oil on plywood, $72\frac{1}{4} \times 31\frac{3}{4}$
Promised gift of Mr. and Mrs. Leonard S. Field P.20.80

Carl R. Holty (1900–1973)
Untitled, 1936
Lithograph, $9\frac{13}{16} \times 14$
Gift of Martin Diamond and Vaclav Vytlacil 78.64

Woman in Chair, 1936
Gouache on masonite, $9\frac{3}{4} \times 6$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.4

Untitled, n.d.
Pastel on paper, $18\frac{1}{4} \times 24\frac{3}{4}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.2

Women Doing Wash, n.d.
Gouache on masonite, $6\frac{1}{2} \times 8\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.3

Bryan Hunt (b. 1947)
Step Falls, 1978
Bronze, 114 × 12 × 12
Gift of Edward R. Downe, Jr 78.68

Gerome Kamrowski (b. 1914)
Emotional Seasons, 1943
Gouache, collage and paper on wood, $21\frac{1}{2} \times 21\frac{1}{4}$ (sight)
Gift of Charles Simon 78.69

Alex Katz (b. 1927)
Face of the Poet, 1978
Portfolio of 14 aquatint portraits and 14 poems, 14 × 19 each
Purchase 79.33.1ab–14ab

Ellsworth Kelly (b. 1923)
Black Triangle with White, 1977
Collage and ink on paper, $31\frac{1}{2} \times 34\frac{1}{2}$
Gift of Philip Morris Incorporated 78.100

Wall, 1979
Etching; image 16 × 14, sheet $31\frac{1}{4} \times 28$
Print Purchase Fund 79.73

John Koch (1909–1978)
Portrait of Dorothy in Interior, n.d.
Oil on canvas, 14 × 16
Katherine Schmidt Shubert Collection 79.79

Lois Lane (b. 1948)
Untitled, 1978
Oil on canvas, 75 × 125
Gift of Mr. and Mrs. Rudolph B. Schulhof 79.3

Barry Le Va (b. 1941)
U-Blowpiece, 1968–69
Crayon, ink and mixed media on paper, 18 × $23\frac{1}{2}$ (sight)
Gift of Norman Dubrow 80.26.2

Sol LeWitt (b. 1928)
Untitled—Fold, 1971
Folded paper, 18 × 18
Gift of Norman Dubrow 78.60

All Crossing Combinations of Arcs, Straight Lines, Not-Straight Lines, and Broken Lines, 1973
Ink on paper, $19\frac{1}{4} \times 19\frac{1}{4}$
Gift of Norman Dubrow 80.26.3

Richard Lindner (1901–1978)
Posthumous Lithograph, n.d.
Lithograph
Gift of Dr. and Mrs. William Wolgin 79.81

Seymour Lipton (b. 1903)
Sailor, 1936
Oak, $16\frac{1}{2} \times 31 \times 9\frac{1}{2}$
Gift of the artist 79.80

Charles Locke (b. 1899)
The Old Street #3, 1931
Lithograph; image $11\frac{1}{2} \times 8$, sheet $17\frac{1}{2} \times 11$
Gift of Mr. and Mrs. Michael H. Irving 78.87

The Reading Room, 1931
Lithograph; image $11\frac{1}{2} \times 8\frac{1}{4}$, sheet $17\frac{1}{2} \times 12$
Gift of Mr. and Mrs. Michael H. Irving 78.88

Reginald Marsh (1898–1954)
Merry-Go-Round, 1930
Etching; image $6\frac{1}{2} \times 9\frac{1}{2}$, sheet 9 × $12\frac{1}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.90

The Barker, 1931
Etching; image 9 × 8, sheet 11 × $8\frac{1}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.89

Girl Walking in Front of a Brownstone, c. 1930
Lithograph; image 13 × $8\frac{1}{4}$, sheet 16 × 12
Gift of Mr. and Mrs. Sylvan Cole, Jr 79.75

Jan Matulka (1890–1972)
Hopi Snake Dance, Number I, 1917–18
Crayon, watercolor and pencil on paper, 15 × 12 (irreg.)
Gift of Gertrude W. Dennis 79.38

Hopi Snake Dance, Number II, 1917–18
Crayon, watercolor and pencil on paper, 15 × 12 (irreg.)
Gift of Gertrude W. Dennis 79.39

Bohemian Landscape, c. 1920–21
Watercolor on paper, 17 × $23\frac{3}{4}$
Gift of Mrs. William A. Marsteller 78.173

Coney Island, 1925
Ink and pencil on paper, $13\frac{1}{2} \times 17$
Gift of Lida Matulka 80.12

William McNulty (1889–1963)
The Whirlpool, c. 1930s
Etching; image $13\frac{1}{2} \times 7$, sheet 16 × $10\frac{1}{2}$
Gift of Mr. and Mrs. Samuel L. Rosenfeld 78.113

Kenneth Hayes Miller (1876–1952)
Crouching Nude Beneath a Tree, 1919
Etching; image 9 × $4\frac{1}{2}$, sheet $10\frac{3}{4} \times 6\frac{3}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.91

Woman Seated on a Rug, 1919
Drypoint; image $5\frac{1}{2} \times 3\frac{1}{2}$, sheet $11\frac{1}{2} \times 9$
Purchase 78.116

Leaving the Shop, 1925
Etching; image $9\frac{13}{16} \times 7\frac{3}{4}$, sheet 15 × 11
Purchase 78.117

Leaving the Shop, 1925
Etching; image $9\frac{3}{4} \times 7\frac{13}{16}$, sheet $11\frac{7}{16} \times 9\frac{3}{4}$
Purchase 78.118

Conversation, n.d.
Etching; image 3 × $4\frac{1}{4}$, sheet $6\frac{1}{2} \times 10\frac{1}{4}$
Purchase 78.126

Man with Beard, n.d.
Etching; image $7\frac{1}{4} \times 5\frac{3}{4}$, sheet $11\frac{1}{2} \times 7\frac{13}{16}$
Purchase 78.121

Man's Head, n.d.
Etching; image 6 × 5, sheet $8\frac{1}{2} \times 6\frac{1}{4}$
Purchase 78.119

Nurse and Child, n.d.
Etching; image 7 × $4\frac{3}{4}$, sheet $11\frac{1}{4} \times 7\frac{1}{4}$
Purchase 78.125

Pause by a Window, n.d.
Etching; image $9\frac{1}{4} \times 5$, sheet $13\frac{1}{4} \times 6\frac{3}{4}$
Purchase 78.120

Saleswomen, n.d.
Etching; image $4\frac{1}{4} \times 5\frac{1}{4}$, sheet $7\frac{1}{2} \times 10\frac{1}{2}$
Purchase 78.129

Shopper, n.d.
Etching, image $8\frac{1}{4} \times 6\frac{1}{2}$, sheet $13\frac{1}{4} \times 10\frac{3}{4}$
Purchase 78.123

Shopper, n.d.
Etching; image $8\frac{1}{4} \times 6\frac{1}{2}$, sheet $13\frac{1}{16} \times 11\frac{5}{16}$
Purchase 78.124

Shopper by an Awning (Beside an Awning), n.d.
Etching; image 6 × 5, sheet $7\frac{1}{2} \times 6\frac{1}{4}$
Purchase 78.122

Shopper with Umbrella, n.d.
Etching; image $4\frac{3}{4} \times 3\frac{13}{16}$, sheet $7\frac{1}{16} \times 5$
Purchase 78.130

Three Women, n.d.
Etching; image $5\frac{1}{4} \times 6\frac{1}{4}$, sheet $9\frac{1}{2} \times 11\frac{1}{4}$
Purchase 78.127

Three Women, n.d.
Etching; image $5\frac{1}{4} \times 6\frac{1}{4}$, sheet $7\frac{1}{4} \times 11$
Purchase 78.128

Robert Moskowitz (b. 1935)
Swimmer, 19--
Oil and pure pigment on canvas, 90 × -5
Promised gift of Jennifer Bartlett P.2.-9

Robert Motherwell (b. 1915)
Afternoon in Barcelona, 1958
Oil on canvas, 54 × -2
Gift of Robert and Jane Meyerhoff -9.35

Walter Murch (190-–196-)
Tea Pot, 1962
Watercolor on paper, $28\frac{3}{4}$ × 22
Gift of Charles Simon -8.105

Elizabeth Murray (b. 1940)
Shake, 19-9
Charcoal on paper, $46\frac{1}{2}$ × 38
Gift of Joel and Anne Ehrenkranz -9.60

Elie Nadelman (1882–1946)
Wounded Stag, c. 1915
Bronze, 13 × 21 × 9 with base
Gift of Mr. and Mrs. E. Jan Nadelman -8.109

Isamu Noguchi (b. 1904)
Endless Coupling, 195-
Iron, 96 high
Gift of Howard and Jean Lipman -8.-2

Claes Oldenburg (b. 1929)
Giant Saw—Soft Version, 1966
"Official" Swedish flag cloth, 204 × 41
Gift of Philip Johnson -9.28

Strawberry Bike Seat, 1976
Etching, embossed paper on paper; image $-\frac{1}{4}$ × 8, sheet $24\frac{3}{8}$ × $18\frac{1}{2}$
Gift of Mr. and Mrs. Harry Kahn -8.10-

Ad Reinhardt (1913–1967)
Untitled, 1938
Gouache on mat board; image 10 × 8, board 14 × 10
Gift of Rita Reinhardt -9.54

Untitled, 1946
Gouache on paper, $13\frac{3}{8}$ × 1-$\frac{3}{8}$
Gift of Rita Reinhardt -9.5-

Arnold Ronnebeck (1885–194-)
Brooklyn Bridge, 1925
Lithograph; image $12\frac{1}{2}$ × $6\frac{1}{2}$, sheet 16 × $11\frac{1}{4}$
Gift of Mr. and Mrs. Samuel L. Rosenfeld -8.114

Wall Street, 1925
Lithograph; image $12\frac{1}{4}$ × $6\frac{3}{4}$, sheet $15\frac{3}{4}$ × $11\frac{1}{4}$
Gift of Mr. and Mrs. Samuel L. Rosenfeld -8.111

Paramount, 1928
Lithograph; image 12 × -$\frac{1}{4}$, sheet $15\frac{3}{4}$ × $11\frac{1}{4}$
Gift of Mr. and Mrs. Samuel L. Rosenfeld -8.115

Theodore Roszak (b. 190-)
Bi-Polar in Red, 1940
Metal, plastic and wood, 54 × 9 × 9 with base
Burroughs Wellcome Purchase Fund and the National Endowment for the Arts -9.6

Study for *Raven*, 1946
Ink and wash on paper, $4\frac{13}{16}$ × $6\frac{15}{16}$
Gift of Mrs. Theodore Roszak -9.8

Study for *Thistle in a Dream*, 1954
Ink on paper, 11 × $8\frac{1}{2}$
Gift of Mrs. Theodore Roszak -9.11

Vertical Ascent, 1954
Ink on paper, 11 × $8\frac{9}{16}$
Gift of Mrs. Theodore Roszak -9.10

Study—Sculpture: Sea Sentinel, 1955
Ink on paper, $8\frac{9}{16}$ × 11
Gift of Mrs. Theodore Roszak -9.12

Study for *Night Flight*, 1958
Ink and ball-point pen on paper, $8\frac{17}{32}$ × $10\frac{15}{16}$
Gift of Mrs. Theodore Roszak -9.9

Study—Invocation 5, 1958
Ink on paper, $10\frac{15}{16}$ × $8\frac{1}{2}$
Gift of Mrs. Theodore Roszak -9.14

Cluster of Heads: Space-Man, 1959
Ball-point pen on paper, $8\frac{13}{32}$ × 11
Gift of Mrs. Theodore Roszak -9.13

Heads for Aeronaut, 1959
Ink, ball-point pen and pencil on paper, 11 × $8\frac{9}{16}$
Gift of Sara-Jane Roszak -9.16

Untitled, 1959
Ink and wash on paper, $10\frac{1}{2}$ × $7\frac{5}{16}$
Gift of Sara-Jane Roszak -9.22

Homage to Antonio Gaudi—Barcelona Cathedral, 1960
Ink on paper, 11 × $8\frac{9}{16}$
Gift of Sara-Jane Roszak -9.1-

3 Heads, 1960
Ball-point pen on paper, $10\frac{15}{16}$ × $8\frac{9}{16}$
Gift of Sara-Jane Roszak -9.18

2 Studies for Sculpture, 1960
Felt-tip pen on paper, $10\frac{15}{16}$ × $8\frac{5}{16}$
Gift of Mrs. Theodore Roszak -9.15

Studies for *Invocation*, 1962
Ink and felt-tip pen on paper, 11 × $8\frac{1}{2}$
Gift of Sara-Jane Roszak -9.20

Study—Meteor, 1962
Ink on paper, $11\frac{3}{16}$ × $8\frac{1}{2}$
Gift of Sara-Jane Roszak -9.19

Armature in Bloom, 1965
Ink on paper, 11 × $8\frac{1}{2}$
Gift of Sara-Jane Roszak -9.21

Susan Rothenberg (b. 1945)
For the Light, 19-8–-9
Acrylic on canvas, 105 × 8-
Anonymous gift -9.23

Ed Ruscha (b. 193-)
Lisp, 19-0
Lithograph $\frac{40}{88}$; 20 × 28
Gift of Judith Harney -9.50

Lucas Samaras (b. 1936)
Box #56, 1966
Mixed media, $12\frac{1}{4}$ × $12\frac{1}{4}$ × $12\frac{1}{4}$
Gift of Howard and Jean Lipman -9.52

Photo-Transformation 11/3/-3, 19-3
Auto-polaroid, $3\frac{3}{8}$ × $3\frac{3}{8}$
Gift of Fred Mueller -8.9-

Photo-Transformation 11/6/-3, 19-3
Auto-polaroid, $3\frac{3}{8}$ × $3\frac{3}{8}$
Gift of Fred Mueller -8.96

Morton Schamberg (1881–1918)
Paris Café, 1909
Oil on panel, 13 × $9\frac{1}{2}$
Promised gift of Mrs. Jean Whitehill P.16.-9

Louis Schanker (b. 1903)
The Ten Whitney Dissenters, 1935
Woodcut poster, 17 × $12\frac{1}{4}$
Gift of Louis Schanker -8.-8

Jai-Alai, 1939
Woodcut; image $10\frac{3}{4}$ × 15, sheet 12 × 17
Print Purchase Fund -8.-1

Jai-Alai, 1939
Woodcut; image 10 × 14, sheet $11\frac{1}{2}$ × 15
Print Purchase Fund -8.-3

Football, 1940
Woodcut; image $9\frac{3}{4}$ × $13\frac{3}{4}$, sheet 13 × 18
Print Purchase Fund -8.-5

Football, 1940
Woodcut; image 10 × $13\frac{3}{4}$, sheet 12 × $15\frac{1}{2}$
Print Purchase Fund -8.-4

Polo Players, 1940
Woodcut; image $11\frac{3}{4}$ × 14, sheet $14\frac{1}{2}$ × 16
Print Purchase Fund -8.-6

Study for *Polo Players*, c. 1940
Ink on paper; image 12 × 12, sheet $13\frac{3}{4}$ × $16\frac{1}{2}$
Print Purchase Fund -8.-7

George Segal (b. 1924)
Walk, Don't Walk, 19-6
Plaster, cement, metal, painted wood and lights, 104 × -2 × -2
Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President; the Gilman Foundation, Inc.; the Howard and Jean Lipman Foundation, Inc.; and the National Endowment for the Arts -9.4

Joel Shapiro (b. 1941)
Untitled, 1979
Wood and casein, $4\frac{1}{2} \times 6 \times 3\frac{1}{4}$
Anonymous gift 79.27

Charles Sheeler (1883–1965)
William Zorach's *Figure of a Child*, 1921
Silver print, $9\frac{1}{4} \times 5\frac{3}{4}$
Gift of Mr. and Mrs. Tessim Zorach 79.85

William Zorach's *The Young Boy*, 1921
Silver print, $9\frac{1}{4} \times 6\frac{1}{4}$
Gift of Mr. and Mrs. Tessim Zorach 79.84

Alan Shields (b. 1944)
Singer for a Slave, 1979
Watercolor on string-grid, handmade paper (2-sided), $22\frac{1}{4} \times 23\frac{1}{2}$ (irreg.)
Gift of Joel and Anne Ehrenkranz 80.3

John Sloan (1871–1951)
Juliana Force, c. 1916 and 1949
Oil on canvas, $32\frac{1}{2} \times 26\frac{1}{4}$
Promised gift of the John Sloan Memorial Foundation P.23.79

Romany Marye in Christopher Street, 1922, 1936
Etching; image 6×8, sheet $8\frac{1}{16} \times 10\frac{1}{16}$
Gift of Helen Farr Sloan 80.14

Snow on the Range, 1937
Etching; image 4×6, sheet $9\frac{1}{2} \times 16\frac{1}{2}$
Gift of Helen Farr Sloan 80.15

David Smith (1906–1965)
Untitled, c. 1937–38
Ink, pastel and wash on paper, 17×22
Gift of Joel and Anne Ehrenkranz 79.46

Untitled, 1946
Tempera on paper, $22 \times 30\frac{1}{2}$
Gift of the Lauder Foundation Drawing Fund 79.45

Eng #6, 1952
Tempera on paper, $29\frac{1}{2} \times 42\frac{1}{2}$
Gift of Mrs. Agnes Saalfield, the H. van Ameringen Foundation and purchase 79.43

Untitled, 1957
Black egg ink on paper, $26\frac{1}{2} \times 40$
Gift of the H. van Ameringen Foundation 79.42

Untitled, 1961
Black egg ink on paper, 26×41
Gift of the H. van Ameringen Foundation 79.41

Untitled, 1962
Spray paint on paper, $39\frac{1}{2} \times 27$
Gift of the H. van Ameringen Foundation 79.40

William Sommer (1867–1949)
Drapery for Ajax, 1920
Pencil on paper, $18\frac{1}{2} \times 12\frac{1}{2}$ (sight)
Gift of Joseph, Elsie and Connie Erdelac 80.29.1

Lucas Samaras, *Untitled*, 1974. Pastel on paper, [illegible] with Anniversary. Gift of the artist 80.24.2

Study of a Seated Sleeping Woman, n.d.
Pencil on paper, $9\frac{1}{2} \times 6\frac{1}{4}$ (sight)
Gift of Joseph, Elsie and Connie Erdelac 80.29.2

Keith Sonnier (b. 1941)
BA-O-BA, 1969
Colored inks on graph paper, $8\frac{1}{2} \times 11$
Gift of Norman Dubrow 78.95

Raphael Soyer (b. 1899)
Self Portrait, 1931
Lithograph; image $8\frac{1}{4} \times 6$, sheet $12 \times 9\frac{1}{2}$
Gift of Mr. and Mrs. Michael H. Irving 78.92

In the Studio, n.d.
Lithograph; image $13\frac{1}{2} \times 9\frac{1}{2}$, sheet $16 \times 11\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.57

Sleep, n.d.
Lithograph; image $11\frac{1}{2} \times 14$, sheet $15\frac{1}{16} \times 20\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss 79.66.58

Sylvia, n.d.
Lithograph; image $13\frac{1}{2} \times 9\frac{1}{2}$, sheet 16×20
Gift of Mr. and Mrs. Benjamin Weiss 79.66.59

Untitled (Woman on Bed), n.d.
Lithograph, $20\frac{11}{16} \times 16\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.60

Saul Steinberg (b. 1914)
Battle, 1945
Ink on paper, $14\frac{1}{4} \times 23$
Promised gift of an anonymous donor
P.24.80

Two Downtown Buildings, 1951
Ink and collage on paper, $21\frac{1}{2} \times 14\frac{1}{2}$
Promised gift of an anonymous donor
P.25.80

Bleecker Street, 1969
Ink, crayon and watercolor on paper, $22 \times 28\frac{1}{4}$ (sight)
Promised gift of an anonymous donor
P.26.80

Belgian Air Mail, 1971
Watercolor, crayon, rubber stamp and collage on paper, $22\frac{3}{4} \times 28\frac{1}{2}$ (sight)
Promised gift of an anonymous donor
P.27.80

Giant Table III, 1974
Mixed media on wood, $35\frac{5}{8} \times 83\frac{5}{8}$
Promised gift of an anonymous donor
P.28.80

Kibrit Still Life, 1974
Crayon on paper, $21 \times 17\frac{1}{2}$ (sight)
Promised gift of an anonymous donor
P.29.80

Two Dogs (Masks), 1975
Crayon and collage on paper, $22\frac{3}{4} \times 28\frac{3}{4}$ (sight)
Promised gift of an anonymous donor
P.30.80

Joseph Stella (1877–1946)
Adriatic Figs, c. 1938
Collage, $14 \times 15\frac{15}{16}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.61

Self-Portrait, 1940–42
Pencil and crayon on paper, $14\frac{3}{8} \times 10\frac{3}{8}$ (sight)
Gift of Aaron Cohen in memory of Tirca Karlis Cohen 79.72

Harry Sternberg (b. 1904)
Circus #4: The Rings, 1929
Etching and aquatint; image $8\frac{1}{4} \times 11\frac{3}{4}$, sheet 11×14
Gift of Mr. and Mrs. Michael H. Irving 78.94

Principle #3, 1930
Etching and aquatint; image $8 \times 11\frac{1}{2}$, sheet $9\frac{3}{4} \times 13\frac{3}{4}$
Gift of Mr. and Mrs. Michael H. Irving 78.93

John Storrs (1885–1956)
The Spirit of the Night, c. 1917
Woodcut on rice paper, $6\frac{1}{2} \times 6\frac{7}{16}$
Gift of the Robert Schoelkopf Gallery Ltd. 80.23

Myron Stout (b. 1908)
Sheets of Drawings, c. 1956–57
Graphite on paper, $13\frac{7}{8} \times 10\frac{1}{4}$
Gift of the artist 79.67

Albert Swinden (1901–1961)
Study for *Introspection of Space*, 1948
Watercolor, gouache and pencil on paper, image 12×16, sheet $14 \times 17\frac{3}{4}$
Anonymous gift 78.106

Reuben Tam (b. 1916)
Barrels at Fish Beach, 1948
Oil on composition board, $18 \times 24\frac{1}{8}$
Gift of David M. Solinger 79.75

Walter Tittle (1883–1966)
Edward Hopper, 1918
Etching; image $3\frac{3}{4} \times 3\frac{1}{2}$, sheet $10\frac{1}{2} \times 8$
Purchase 79.1

Ernest Trova (b. 1927)
Falling Man, 1963
Acrylic on linen, 60×60
Gift of Fred Mueller 78.99

Richard Tuttle (b. 1941)
Untitled, 1965
Watercolor and pencil on paper, $13\frac{3}{4} \times 11$
Gift of Eric Green 78.61

Untitled, 1967
Watercolor on paper, $13\frac{3}{4} \times 10\frac{1}{2}$
Gift of Eric Green 78.62

Vaclav Vytlacil (b. 1892)
Untitled, 1934
Lithograph, 10×14
Gift of the artist and Martin Diamond
78.65

Untitled, 1934
Lithograph; image $6\frac{3}{4} \times 8\frac{7}{8}$, sheet $9\frac{1}{4} \times 11\frac{15}{16}$
Gift of the artist and Martin Diamond
78.66

Abraham Walkowitz (1880–1965)
Untitled, 1908
Pencil on paper, $12\frac{1}{2} \times 8$
Gift of Mr. and Mrs. Benjamin Weiss
79.68

Isadora Duncan, n.d.
Watercolor and ink on paper, $13\frac{7}{8} \times 18\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.62

Isadora Duncan, n.d.
Watercolor and ink on paper, $13\frac{3}{4} \times 8\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.63

Isadora Duncan, n.d.
Watercolor and ink on paper, $14\frac{1}{8} \times 8\frac{7}{16}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.64

Isadora Duncan, n.d.
Watercolor and ink on paper, $13\frac{3}{4} \times 8\frac{1}{2}$
Gift of Mr. and Mrs. Benjamin Weiss
79.66.65

Andy Warhol (b. 1925)
Ginger Rogers, 1962
Graphite on paper, 24×18
Gift of the Lauder Foundation—Drawing Fund 79.29

Vote McGovern-Nixon, 1972
Silkscreen, $41\frac{1}{2} \times 41\frac{1}{2}$
Gift of Fred Mueller 78.98

William Wegman (b. 1943)
Man Ray Under Sheet, 1978
3 black-and-white photographs, $13\frac{3}{4} \times 10\frac{7}{8}$ each
Gift of Holly and Horace Solomon
79.7

Tom Wesselmann (b. 1931)
The Smoker, 1976
Serigraph, $26 \times 19\frac{1}{2}$
Gift of Transworld Art 78.110

H. C. Westermann (b. 1922)
The Amazon, 1978
Watercolor on paper, $30\frac{7}{8} \times 22\frac{3}{4}$
Gift of the Lauder Foundation—Drawing Fund 78.101

The Sweetest Flower, 1978
Watercolor on paper, $22\frac{1}{8} \times 31$
Gift of the Lauder Foundation—Drawing Fund 78.102

William T. Wiley (b. 1937)
Nothing Conforms, 1978
Watercolor on paper, $29\frac{1}{2} \times 22\frac{1}{2}$
Neysa McMein Purchase Award (and purchase) 79.25

Christopher Wilmarth (b. 1943)
Clearing #1 of Nine Clearings for a Standing Man, 1973
Glass and steel, $80 \times 60 \times 3\frac{1}{2}$
Gift of the artist in salute to a Man of Honor 78.108

Jackie Winsor (b. 1941)
Cement Piece, 1976–77
Wire, cement and wood, $36 \times 36 \times 36$
Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President; Mr. and Mrs. Robert M. Meltzer; and Mrs. Nicholas Millhouse 80.7

Jack Youngerman (b. 1926)
Blue, April Yellow, 1970
Acrylic on canvas, 91×67
Promised gift of Mr. and Mrs. Richard H. Solomon P.77.78

Alexander Calder, *Constellation with Quadrilateral*, 1943. Wood and wire. 18 wide. 50th Anniversary Gift of the Howard and Jean Lipman Foundation, Inc. (80.28)

Promised Gifts of Howard and Jean Lipman

In April 1980, the exhibition "American Sculpture: Gifts of Howard and Jean Lipman" was presented to recognize patronage as a vital force in the life of the Museum. Since Gertrude Vanderbilt Whitney herself, no one associated with the Whitney Museum has displayed greater devotion to American art than Howard and Jean Lipman. Their concern for preserving the proper relationship between patron, artist, art and the Museum assures them a significant place in the history of twentieth-century American art. Following is a list of the promised gifts presented in the exhibition.

Larry Bell (b. 1939)
Untitled, 1966–67
Glass and chrome-plated brass, 20 × 20 × 20
P.32.80

Alexander Calder (1898–1976)
Juggler with Ball, 1931
Ink on paper, 22¼ × 30¼
P.34.80

Tumbler on Swing, 1931
Ink on paper, 30¼ × 22¼ (sight)
P.35.80

Le Dompteur et Ses Fauves, 1932
Ink on paper, 21¼ × 20¼ (sight)
P.36.80

The Handstand, 1932
Ink on paper, 21¾ × 29¼
P.33.80

On the High Wire, 1932
Ink on paper, 20 × 24¼ (sight)
P.37.80

Two Acrobats, 1932
Ink on paper (drawings on both sides), 22¼ × 30¼ (sight)
P.38.80

The Red Nose, 1969
Lithograph, 29¼ × 43¼
P.39.80

Big Bug, 1970
Gouache on paper, 29¾ × 42¼
P.40.80

Joseph Cornell (1903–1972)
Sun Box, 1960
Construction: enclosed box, 10¾ × 15¼ × 3½
P.41.80

Custodian—M.M., 1962
Construction: enclosed box, 16¼ × 10¾ × 4½
P.42.80

Mark di Suvero (b. 1933)
Untitled, 1964
Painted steel and wood, 40½ × 53¼ × 32
P.43.80

Robert Graham (b. 1938)
Beach Party, 1966
Plastic, metal and foam, 8 × 21¼ × 21¼
P.44.80

Frederick Kiesler (1896–1965)
Bone II, 1963
Bronze, wood, concrete and gold leaf, 89 × 20 × 11
P.45.80

Robert Morris (b. 1931)
Untitled, 1965
Painted plywood, ball of cord and wire brush, 30 × 96 × 3½
P.46.80

Louise Nevelson (b. 1900)
Untitled, 1972
Paper collage, 29⅞ × 20
P.47.80

Untitled, 1972
Paper collage, 30 × 20
P.48.80

Untitled, 1972
Paper collage, 28 × 28
P.49.80

Untitled, 1974
Paper collage with metallic paper, 28 × 22
P.50.80

Isamu Noguchi (b. 1904)
Celebration, 1954
Bronze, 17¾ × 20¾ × 1½
P.51.80

Woman, 1957
Metal and wood, 64 × 18 × 18
P.52.80

Pretty Girl, 1965
White marble, 16¼ × 9½ × 5½
P.53.80

Claes Oldenburg (b. 1929)
The Black Girdle, 1961
Painted plaster, 46½ × 40 × 4
P.54.80

The White Slip, 1961
Painted plaster, 41¾ × 29¼ × 3½
P.55.80

Lucas Samaras (b. 1936)
Large Drawing #38, 1966
Colored pencil and pencil on paper, 16¾ × 13¾ (sight)
P.57.80

Large Drawing #39, 1966
Colored pencil and pencil on paper, 16¾ × 13¾ (sight)
P.58.80

Scull and Milky Way, 1966
X-ray photograph and pins, 29¼ × 25⅜ × 3¾
P.56.80

George Segal (b. 1924)
The Bus Station, 1965
Plaster, plastic, wood and metal, 96¾ × 59¼ × 29½
P.59.80

David Smith (1906–1965)
Untitled, 1960
Spray paint on paper, 17⅜ × 11¼ (sight)
P.60.80

Sketch for *Lectern Sentinel*, 1961
Spray paint on paper, 11¼ × 8¾
P.61.80

H.C. Westermann (b. 1922)
The Evil New War God, 1958
Brass, partly chrome-plated, 16¾ × 9¾ × 10¼
P.62.80

Morgan Russell Gift

In January 1979 it was announced that an important gift of works and papers of Morgan Russell (1886–1953) had been presented to the Whitney Museum of American Art by Mr. and Mrs. Henry M. Reed. The gift comprises paintings and a large group of Russell's drawings; notebooks and his personal archive of related papers; correspondence from such art collectors as Leo Stein and Walter Huston and poets and critics, including Blaise Cendrars and Guillaume Apollinaire, among others; and his correspondence with Stanton Macdonald-Wright, co-founder of Synchromism with Russell. Additional documents include his musical scores, short stories and exhibition catalogues.

This outstanding collection relates directly to the history of the Whitney Museum of American Art through Gertrude Vanderbilt Whitney, who encouraged and supported Russell from the beginning of his career. The gift also represents an important aspect of the history of twentieth-century American art—the development of Synchromism, the first avant-garde movement in the United States. With this addition to its holdings, the Whitney Museum now has the most extensive public collection of work by Morgan Russell. Efforts are underway to continue cataloguing and researching this material in anticipation of a public exhibition, to be accompanied by a major scholarly publication. Subsequently, this important resource for the study of the development of modernism in America will be made available to scholars.

The Marsh Bequest

On August 7, 1978, the Whitney Museum received an outstanding collection of over 850 works by Reginald Marsh (1898–1954) as the bequest of his widow, Felicia Meyer Marsh. Included were 30 paintings, 450 drawings and sketches, as well as sketchbooks, photographs, and a group of works by the Marshes' contemporaries and friends—Isabel Bishop, Guy Pène du Bois, John Koch, Yasuo Kuniyoshi, John Sloan, and Raphael Soyer, among others. It comprises the third largest gift in the Museum's history, exceeded only by Gertrude Vanderbilt Whitney's original gift in 1930 and the Josephine N. Hopper Bequest of 1970. This gift made the Museum the owner of the most significant collection of work by the artist, whose long association with the Museum began with his involvement with the Whitney Studio Club in 1924. The selections from the bequest listed below were shown in the Lobby Gallery from June 13 to August 26, 1979, made possible by a grant from a private foundation through the kindness of Nanette L. Laitman. In association with the exhibition, it was an honor to publish a tribute to Reginald Marsh by Lloyd Goodrich. The entire bequest is currently being reviewed and catalogued in anticipation of a major project that will make it accessible to scholars and the public.

Reginald Marsh (1898–1954)
Self-Portrait, c. 1926
Oil on panel, 18¼ × 14⅞
80.31.1

Death Avenue, 1927
Oil on canvas, 30 × 40
80.31.2

Lunch, 1927
Oil on canvas, 24 × 36
80.31.3

Untitled (Skyline of New York), c. 1927
Oil on canvas, 24 × 36
80.31.4

Crowd on a Street at Coney Island, c. 1928
Oil on canvas, 24 × 36
80.31.5

Locomotive Watering, c. 1928
Oil on canvas, 30 × 40
80.31.6

Men Drilling, c. 1928
Oil on canvas, 20 × 30
80.31.7

Arshile Gorky, *Drawing* [illegible] Ink on paper, 24 × [illegible]
Promised 50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman [illegible]

People Seated and Standing in Subway, c. 1928
Oil on canvas, 30 × 40
80.31.8

Subway, c. 1928
Oil on canvas, 36 × 48
80.31.9

Ten Cents a Dance, 1933
Tempera on panel, 36 × 48
80.31.10

Beach Scene, 1952
Chinese ink on paper, 22½ × 30½ (sight)
80.31.12

Coney Island Beach—Ballet—Girl Pirouetting, 1952
Chinese ink on paper, 21½ × 29½
80.31.13

Matinee, 1952
Oil on panel, 48 × 11½
80.31.14

The Bowery—Strokey's Bar, 1953
Tempera on panel, 30 × 24
80.31.15

No Turns Permitted, 1954
Tempera on panel, 47½ × 12
80.31.16

Coney Island Beach, n.d.
Chinese ink on paper, 22 × 30
80.31.11

Peggy Bacon (b. 1895)
Portrait of Reginald Marsh, 1932
Pastel on canvas, 22 × 18
80.31.17

John Koch (1909–1978)
Portrait of Felicia and Reginald Marsh, n.d.
Oil on canvas, 30 × 25
80.31.18

Joseph Stella, *Boy with Bagpipe*, 1910–12. Charcoal, pastel and pencil on paper, 21 × 16 (sight)
Promised 50th Anniversary Gift of Lucille and Walter Fillin P.19.80

50th Anniversary Gifts

Through June 30, 1980

The 50th Anniversary of the Whitney Museum of American Art has been greatly distinguished by the following gifts. They were specifically requested to augment the Permanent Collection at this time with the finest examples of twentieth-century American art. The works, to be known as 50th Anniversary Gifts, are illustrated throughout the *Bulletin*.

Josef Albers (1888–1976)
Homage to the Square: Gamed, 1959
Oil on board, 40 × 40
50th Anniversary Gift of Fred Mueller
79.36

Milton Avery (1893–1965)
Dunes and Sea II, 1960
Oil on canvas, 52 × 72
Promised 50th Anniversary Gift of Sally Avery P.14.80

Charles Biederman (b. 1906)
Painting, New York, January 1936, 1936–37
Oil on canvas, 51¼ × 38¼
50th Anniversary Gift of the John I.H. Baur Purchase Fund and the Wilfred P. and Rose Cohen Purchase Fund 80.17

Ilya Bolotowsky (b. 1907)
Study for Mural for Williamsburg Housing Project, New York, c. 1936
Gouache and ink on board, 16¼ × 29½
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund, Mr. and Mrs. William A. Marsteller and the National Endowment for the Arts 80.4

Charles Burchfield (1893–1967)
Golden Dream, 1959
Watercolor on paper, 31¼ × 38 (sight)
Promised 50th Anniversary Gift of Mrs. Nicholas Millhouse P.11.80

Alexander Calder (1898–1976)
Little Ball with Counterweight, c. 1932
Sheet metal, wire and wood, 63¼ × 12½ × 12½
Promised 50th Anniversary Gift of Mr. and Mrs. Leonard J. Horwich P.9.79

Varese, 1931
Wire, 13¼ × 13¼ × 12¼
50th Anniversary Gift of Mrs. Louise Varese in honor of Gertrude Vanderbilt Whitney 80.25

Joseph Cornell (1903–1972)
Grand Hôtel Bon Port, 1952
Box construction with painted wood and paper reproductions, 19 × 13 × 3½
Promised 50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman P.15.80

Edwin Dickinson (1891–1978)
Roses, 1939
Pencil on paper, 10½ × 12½
Promised 50th Anniversary Gift of Mrs. Robert M. Benjamin P.6.80

Mark di Suvero (b. 1933)
Achilles' Heel, 1969
Welded steel and wire, 35 × 40½ × 40½
Promised 50th Anniversary Gift of Mrs. Robert M. Benjamin P.4.80

Elsie Driggs (b. 1898)
River Rouge Plant, 1927
Pencil on paper, 18 × 12
50th Anniversary Gift of Mr. and Mrs. Julian Foss 80.6.1

Study for *Pittsburgh* #1, 1927
Pencil on paper, 12 × 18
50th Anniversary Gift of Mr. and Mrs. Julian Foss 80.6.2

Study for *Pittsburgh* #2, 1927
Pencil on paper, 12 × 14½
50th Anniversary Gift of Mr. and Mrs. Julian Foss 80.6.3

Study for *Pittsburgh* #3, 1927
Pencil on paper, 12 × 13½
50th Anniversary Gift of Mr. and Mrs. Julian Foss 80.6.4

John B. Flannagan (1898–1942)
Dragon, 1932–33
Granite, 39 × 13 × 12
50th Anniversary Gift of the Vain and Harry Fish Foundation, Inc., and Howard and Jean Lipman
79.74

Fritz Glarner (1899–1972)
Tondo No. 54, 1960
Oil on masonite, 48 diameter
Promised 50th Anniversary Gift of Richard S. Zeisler P.19.79

Arshile Gorky (1904–1948)
Drawing, c. 1931–32
Ink on paper, 24 × 31
Promised 50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman P.5.79

Study for *Mechanics of Flying*, Newark Airport Aviation Murals, c. 1936
Gouache on paper, 13¼ × 16½ (sight)
50th Anniversary Gift of Alan H. Temple 80.16

Drawing, 1946
Pencil and crayon on paper, 19 × 25
Promised 50th Anniversary Gift of Edith and Lloyd Goodrich in honor of Juliana Force P.16.80

Philip Guston (1913–1980)
Cabal, 1979
Oil on canvas, 68 × 116¼
Promised 50th Anniversary Gift of Mr. and Mrs. Raymond J. Learsy P.8.79

Marsden Hartley (1877–1943)
The Blast of Winter, 1908
Oil on canvas, 30 × 30
50th Anniversary Gift of Mr. and Mrs. Everett Birch 80.22

Robin Hood Cove, Georgetown, Maine, 1938–39
Oil on board, 21½ × 25¼
Promised 50th Anniversary Gift of Ione Walker in memory of her husband, Hudson D. Walker P.17.80

Edward Hopper (1882–1967)
A Woman in the Sun, 1961
Oil on canvas, 40 × 60
Promised and Partial 50th Anniversary Gift of Mr. and Mrs. Albert Hackett in honor of Edith and Lloyd Goodrich P.18.80

Alfred J. Jensen (b. 1903)
According to the Numbers, Per II, Per II, 1973
Oil on canvas, 80 × 75
Promised 50th Anniversary Gift of Richard S. Zeisler P.18.79

Jasper Johns (b. 1930)
Usuyuki, 1979
Lithograph; image 27½ × 44⅛, sheet 34¼ × 50¼
50th Anniversary Gift of Philip Morris Incorporated 80.19

Two Flags (Whitney Anniversary, 1980), 1980
Lithograph, 50 × 33⅝
50th Anniversary Gift of the artist 80.10

Donald Judd (b. 1928)
Untitled, 1965
Perforated steel, 8 × 120 × 66
50th Anniversary Gift of Toiny and Leo Castelli 79.77

Ellsworth Kelly (b. 1923)
Blue Panel 1, 1977
Oil on canvas, 105 × 56¾
50th Anniversary Gift of the Gilman Foundation, Inc., and Mrs. Agnes Saalfield 79.30

Gaston Lachaise (1882–1935)
Woman Arranging Hair, 1910–12
Bronze, 10¼ × 5¼ × 3½
Promised 50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection; Dr. and Mrs. Barnett Malbin P.2.80

Woman with Arms Akimbo, 1910–12
Bronze, 11 × 4¾ × 4½
Promised 50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection; Dr. and Mrs. Barnett Malbin P.3.80

John Marin, 1928
Bronze, 11¾ × 8¾ × 8¾
Promised 50th Anniversary Gift of Seth and Gertrude W. Dennis P.12.80

Torso with Arms Raised, 1935
Bronze, 36¼ × 32¼ × 16½
50th Anniversary Gift of the Lachaise Foundation 80.8

Agnes Martin (b. 1912)
Untitled #18, 1980
Gesso, acrylic and graphite on canvas, 72 × 72
Promised 50th Anniversary Gift of Mrs. Rudolph B. Schulhof P.63.80

Elie Nadelman (1882–1946)
Sur la Plage, 1916
Marble and bronze, 23 × 26¼ × 7½ (with base)
Promised 50th Anniversary Gift of the Sara Roby Foundation in honor of Lloyd Goodrich P.3.79

Louise Nevelson (b. 1900)
Black Cord, 1964
Painted wood, 104½ × 117¾ × 12¼
Promised 50th Anniversary Gift of Joel and Anne Ehrenkranz P.15.79

Isamu Noguchi (b. 1904)
Variations on a Millstone #1, 1962
Granite, 24⅝ (diameter) × 4
Promised 50th Anniversary Gift of Mrs. Robert M. Benjamin P.5.80

Georgia O'Keeffe (b. 1887)
Black Place Green, 1949
Oil on canvas, 38 × 48
Promised 50th Anniversary Gift of Mr. and Mrs. Richard D. Lombard P.17.79

Claes Oldenburg (b. 1929)
French Fries and Ketchup, 1963
Vinyl and kapok, 10½ × 42 × 44
50th Anniversary Gift of Mr. and Mrs. Robert M. Meltzer 79.37

Soft Toilet, 1966
Vinyl filled with kapok painted with liquitex, and wood, 52 × 32 × 30
50th Anniversary Gift of Mr. and Mrs. Victor W. Ganz 79.83

Philip Pearlstein (b. 1924)
Female Model on Oriental Rug with Mirror, 1968
Oil on canvas, 60 × 72
Promised 50th Anniversary Gift of Mr. and Mrs. Leonard A. Lauder P.10.80

Richard Pousette-Dart (b. 1916)
Within the Room, 1942
Oil on canvas, 36 × 60
Promised 50th Anniversary Gift of the artist P.4.79

Maurice Prendergast (1859–1924)
Sailboat Pond, Central Park, c. 1902
Watercolor on paper, 18¾ × 21¾ (sight)
Promised 50th Anniversary Gift of an anonymous donor P.13.80

Robert Rauschenberg (b. 1925)
Glacial Decoy Series, 1979
Etching I 16/22; image 18⅝ × 13, sheet 24¾ × 16¾
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20.a

Glacial Decoy Series, 1979
Etching II 16/22; image 21¾ × 14⅜, sheet 24¾ × 16¾
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20.b

Glacial Decoy Series, 1979
Etching III 16/22; image 20¾ × 15⅞, sheet 24¾ × 16¾
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20.c

Glacial Decoy Series, 1979
Etching IV 16/23; image 18⅝ × 14⅛, sheet 24¾ × 16¾
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20.d

Glacial Decoy Series, 1979
Etching V 16/22; image 23⅛ × 12⅜, sheet 24¾ × 16¾
50th Anniversary Gift of John H. Gutfreund in honor of Charles Simon 80.20.e

Ad Reinhardt (1913–1967)
Untitled (N.Y. World's Fair), 1939
Gouache on mat board; image 8½ × 11, board 10 × 13¼
50th Anniversary Gift of Rita Reinhardt 79.55

Untitled (N.Y. World's Fair), c. 1939
Gouache on mat board; image 8¾ × 11½, board 10 × 13
50th Anniversary Gift of Rita Reinhardt 79.56

Untitled, c. 1947
Gouache on mat board, 16 × 20
50th Anniversary Gift of Rita Reinhardt 79.58

Untitled, 1949
Gouache and India ink on paper, 22¼ × 30¾
50th Anniversary Gift of Rita Reinhardt 79.59

Untitled, c. 1950
Gouache on paper, 22½ × 31
50th Anniversary Gift of Mr. and Mrs. Edwin A. Bergman 79.53

George Rickey (b. 1907)
Two Lines—Eighteen Feet, 1965
Stainless steel, 224 × 33½ × 33½
50th Anniversary Gift of Howard and Jean Lipman 79.51

Lucas Samaras (b. 1936)
Untitled (Zig-zags to Center), 1961
Ink on paper, 11 × 8½
50th Anniversary Gift of the artist 80.24.4

Transformation: Scissors, 1968
Mixed media, 51½ × 36½ × 36½
50th Anniversary Gift of Frances and Sydney Lewis 80.18

Chair Transformation Number 3, 1969–70
Acrylic on wood, 43 × 20 × 29¾
Promised 50th Anniversary Gift of Mr. and Mrs. Wilfred P. Cohen P.1.80

Untitled, 1974
Pastel on paper, 13 × 10
50th Anniversary Gift of the artist 80.24.2

Matrix Drawing #62, 1975
Metallic pencil on black bristol board, 13 × 13
50th Anniversary Gift of the artist 80.24.3

Plaque #24, 1975
Painted plaster, 15 × 11⅛
50th Anniversary Gift of the artist 80.24.1

Morton Schamberg (1881–1918)
Untitled (Mechanical Abstraction), 1916
Oil on panel, 20 × 16
Promised 50th Anniversary Gift of Mrs. Jean Whitehill P.20.79

Richard Serra (b. 1939)
Left Corner Rectangles, 1979
Black paintstick on Belgian linen, 2 pieces; 147 × 107½ each
50th Anniversary Gift of the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President; and the Gilman Foundation, Inc. 80.2

John Sloan (1871–1951)
The Hawk (Yolande in Large Hat), 1910
Oil on canvas, 26¼ × 32¼
Promised 50th Anniversary Gift of the John Sloan Memorial Foundation P.22.79

David Smith (1906–1965)
Untitled, 1951
Ink and tempera on paper, 19¼ × 25¼
Promised 50th Anniversary Gift of an anonymous donor P.7.79

Running Daughter, 1956
Painted steel, 100½ × 37 × 17½
Promised 50th Anniversary Gift of Mr. and Mrs. Oscar Kolin P.6.79

Leon Polk Smith (b. 1906)
N.Y. City, 1945
Oil on canvas, 47 × 33
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund and the National Endowment for the Arts 79.24

Tony Smith (b. 1912)
One Into Three, maquette 1977, fabrication to be completed 1980
Welded steel, 3 elements; 29½ × 44 × 72, 49½ × 72 × 72, 49½ × 72 × 128
Promised 50th Anniversary Gift of an anonymous donor P.23.80

Saul Steinberg (b. 1914)
Perry in Japan, 1969
Ink, gouache, acrylic and collage on paper, 28½ × 38½ (sight)
50th Anniversary Gift of the Friends of the Whitney Museum of American Art and the National Endowment for the Arts 80.9

Rodozahari Watercolor, 1974
Watercolor, crayon and pencil on paper, 29½ × 39½ (sight)
Promised 50th Anniversary Gift of an anonymous donor P.22.80

Self-Portrait Table, 1974
Mixed media on wood, 24 × 35½
50th Anniversary Gift of Charles B. Benenson and the Burroughs Wellcome Purchase Fund 79.82

Lucas Samaras, *Transformation Sculptors*, 1968. Mixed media, 51½ × 36½ × 36½
50th Anniversary Gift of Frances and Sydney Lewis 80.18

Joseph Stella (1877–1946)
Boy with Bagpipe, 1910–12
Charcoal, pastel and pencil on paper, 21 × 16 (sight)
Promised 50th Anniversary Gift of Lucille and Walter Lillin P.19.80

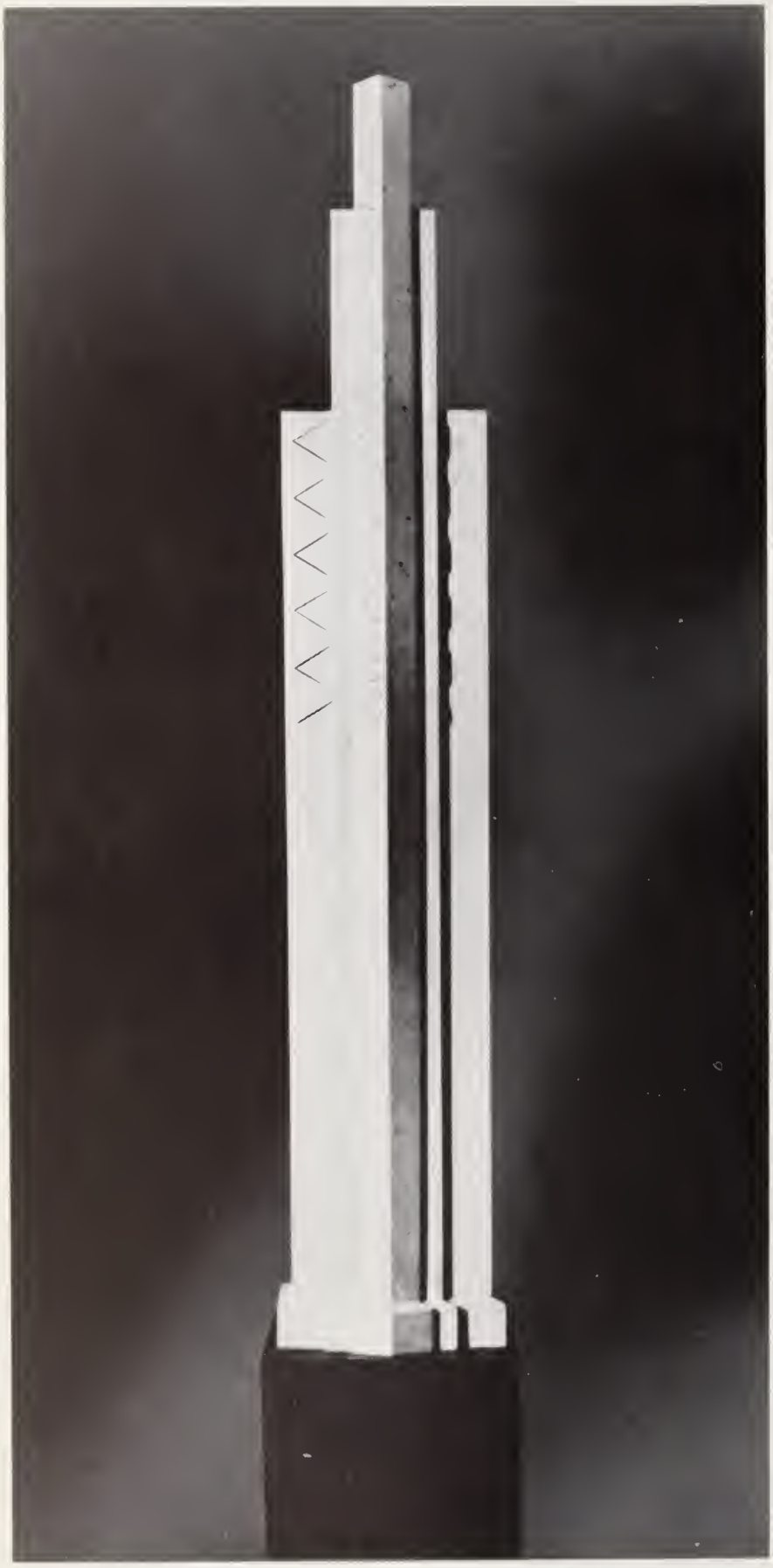
John Storrs (1885–1956)
Form in Space #1, 1922–23
Marble, 76½ high
Promised 50th Anniversary Gift of Mr. and Mrs. B. H. Friedman in honor of Gertrude Vanderbilt Whitney, Flora Whitney Miller and Flora Miller Irving P.21.79

Myron Stout (b. 1908)
Untitled, 1955–61
Charcoal on paper, 25 × 19
50th Anniversary Gift of Sanford Schwartz 80.11

Richard Tuttle (b. 1941)
Fountain, 1965
Painted plywood, 1 × 40 × 39
50th Anniversary Gift of Richard Brown Baker 79.76

Max Weber (1881–1961)
Figure in Rotation, 1915, cast 1959
Polychromed bronze, 24 × 7 × 7½
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund 80.1

William Zorach (1887–1966)
The Young Boy, 1921
Maplewood, 22½ × 5 × 5
Promised 50th Anniversary Gift of Mr. and Mrs. Tessim Zorach P.14.79



John Storrs, *Forms in Space #1*, 1920–23
Marble, 76¾ high
Promised 50th Anniversary Gift of Mr. and Mrs. B. H. Friedman in honor of Gertrude Vanderbilt Whitney, Flora Whitney Miller and Flora Miller Irving P.21.79

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Giovanni Agnelli
Akron Art Institute, Ohio
Albany Institute of History and Art
Albright-Knox Art Gallery, Buffalo, New York
Brooke Alexander, Inc., New York
Jessica B. Alexander
William Alexander
Lyman Allyn Museum, New London, Connecticut
Mr. and Mrs. Harry W. Anderson
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Mr. and Mrs. Lawrence I. Aronson
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Art Students League of New York
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Historical Society of Old Newbury, Newburyport, Massachusetts
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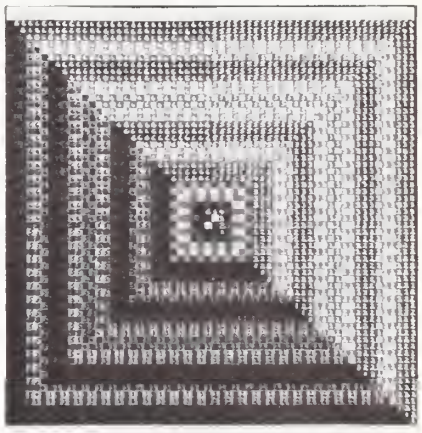

Alfred J. Jensen
According to the Numbers, Per II, Per II, 1973
Oil on canvas, 80 × 75
Promised 50th Anniversary Gift of Richard S. Zeisler P.18.79

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Shaker Community Inc., Hancock Shaker Village, Hancock, Massachusetts
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Daisy Shapiro
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Clyde Singer
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Martin Sklar
Smith College Museum of Art, Northampton, Massachusetts
Estate of David Smith
Gale Smith
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Keith Sonnier
Southern California Library of Social Science Research, Los Angeles
Space, Los Angeles
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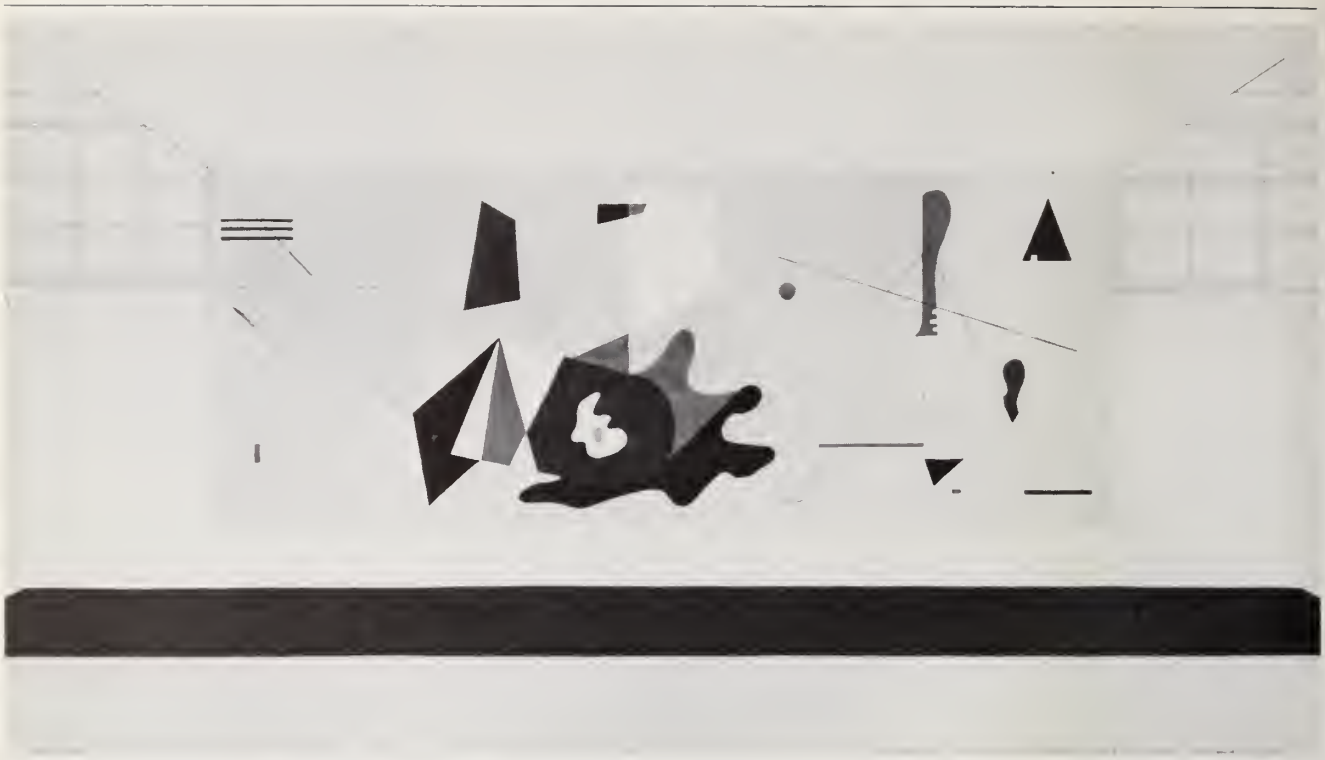

Ilya Bolotowsky, *Study for Mural for Williamsburg Housing Project, New York*, c. 1936
Gouache and ink on board, 16¼ × 29½
50th Anniversary Gift of the Edward R. Downe, Jr., Purchase Fund, Mr. and Mrs. William A. Marsteller and the National Endowment for the Arts 80.4

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Zabriskie Gallery, New York
Richard S. Zeisler
Max Zurier

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American Cultural Center, Jerusalem
American Cultural Center, Tel Aviv
American Embassy, Copenhagen
American Embassy, London
American Embassy, Moscow
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American Library, Bucharest
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The Art Institute of Chicago
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Brooks Memorial Art Gallery, Memphis, Tennessee
Amon Carter Museum of Western Art, Fort Worth
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The Cleveland Museum of Art
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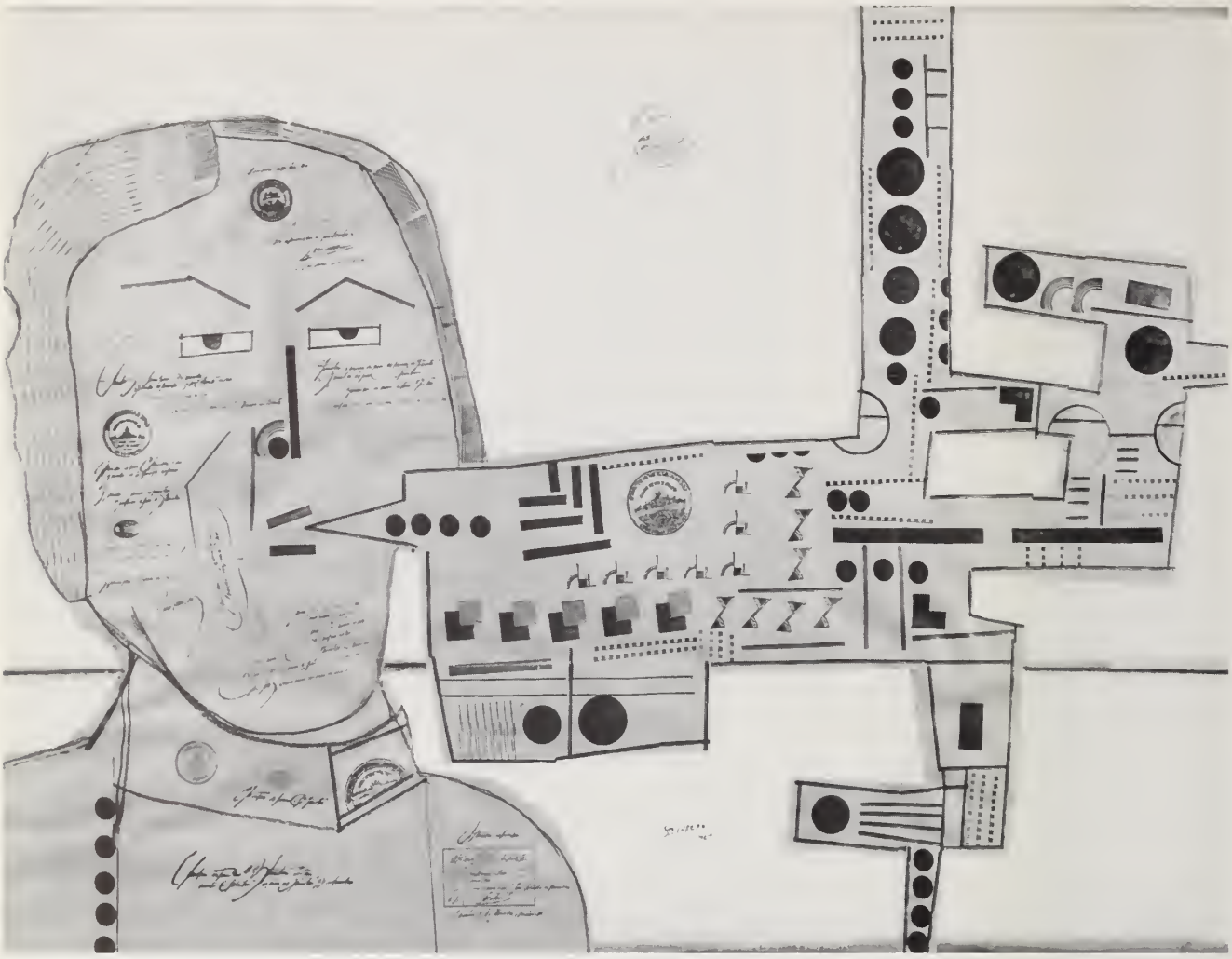

Saul Steinberg, *Perry in Japan*, 1969. Ink, gouache, acrylic and collage on paper, 28¾ × 38⅞ (sight)
50th Anniversary Gift of the Friends of the Whitney Museum of American Art and the National Endowment for the Arts 80.9

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Lucas Samaras, *Untitled (Zig-zag to Center)*, 1961
Ink on paper, 11 × 8½
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Leon Polk Smith, N.Y. City, 1945. Oil on canvas, 47 × 33
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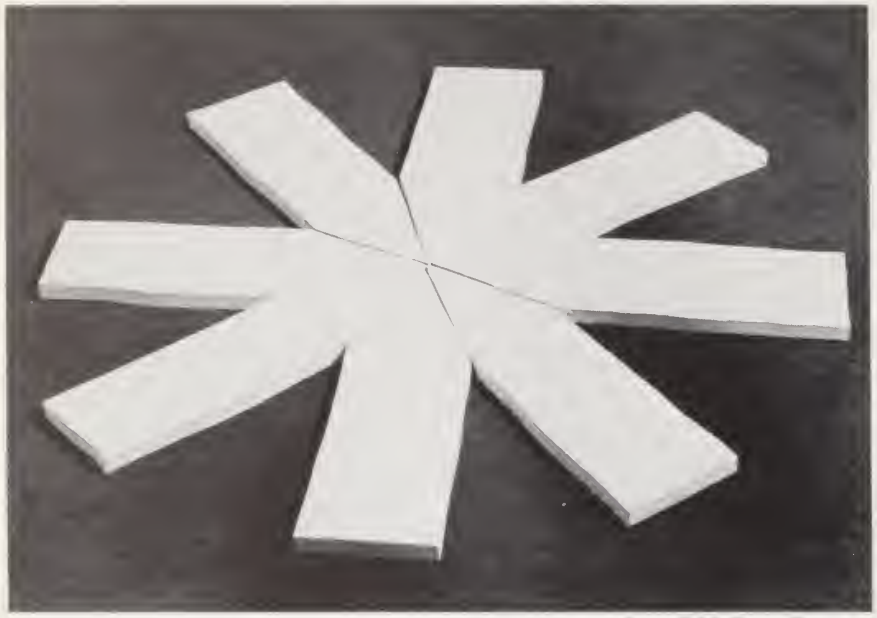

Richard Tuttle, *Fountain*, 1965. Painted plywood, 1 × 40 × 39
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Louis Sinarris *Plaque #24*, 1974. Painted plaster, 15 × 14 × 6. 50th Anniversary Gift of the artist. 8-24-1

Claes Oldenburg, *French Fries and Ketchup*, 1963. Vinyl and kapok, 10½ × 42 × 44
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Saul Steinberg, *Rodinbahn Watercolor*, 1974. Watercolor, crayon and pen on paper, 29[illegible] sight. Promised 50th Anniversary Gift of an anonymous donor. P 22 [illegible]

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Etching II

Etching III

Robert Rauschenberg, *Glacial Decoy Series*, 1979. 5 etchings, each sheet 24¼ × 16¾
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Elie Nadelman, *Sur la Plage*, 1916. Marble and bronze, 23 × 26¼ × 7½ (with base)
Promised 50th Anniversary Gift of the Sara Roby Foundation in honor of Lloyd Goodrich P.3.79

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Left Corner Rectangles, 1979
Black paintstick on Belgian linen, 2 pieces, 147 × [illegible] each
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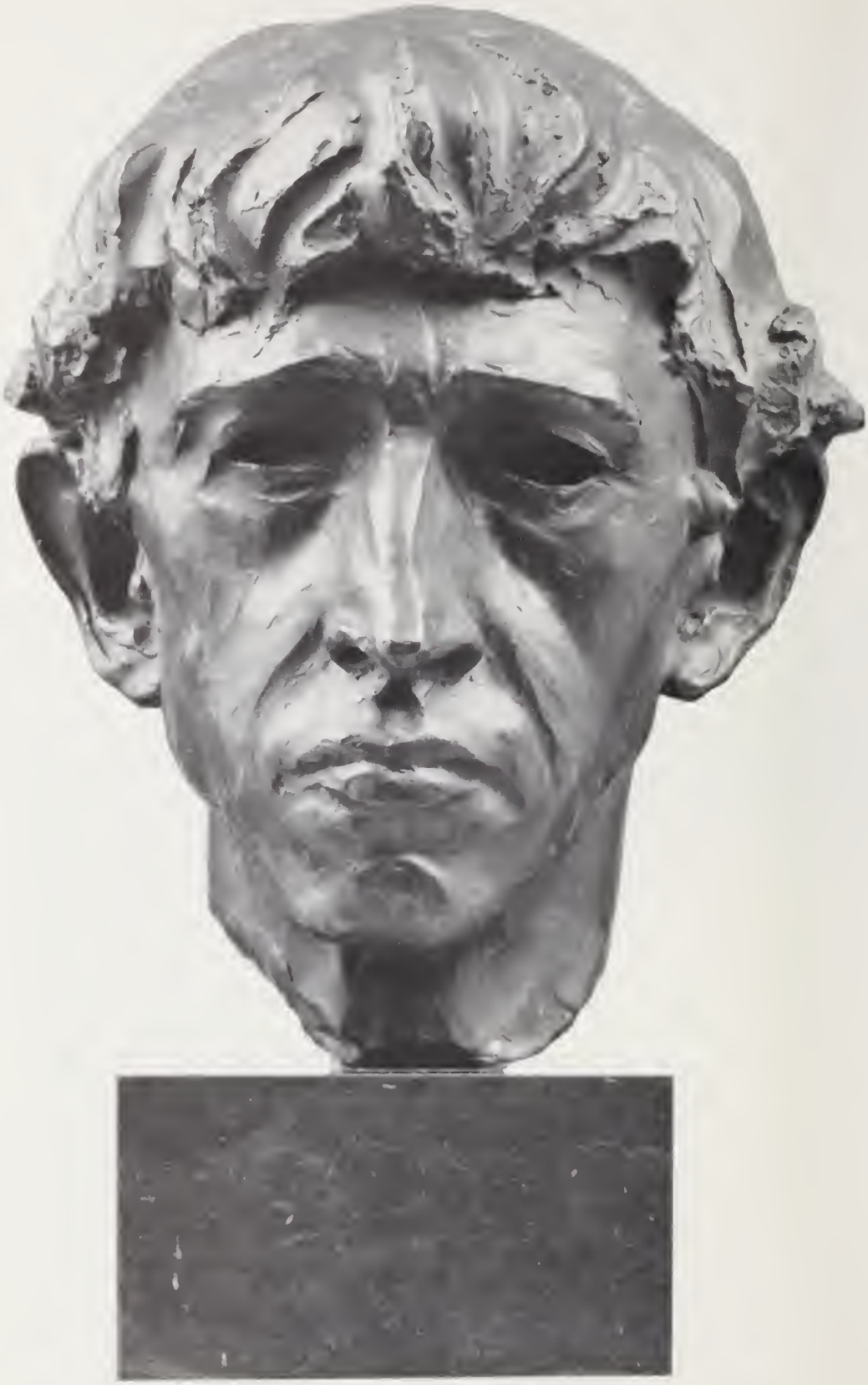

Gaston Lachaise, *John Marin*, 1928. Bronze, $11\frac{3}{4} \times 8\frac{1}{4} \times 8\frac{1}{4}$
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Charles Burchfield, *Golden Dream*, 1959. Watercolor on paper, 31¼ × 38 (sight)
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Albert A. List Foundation
Loews Foundation
Manufacturers Hanover Trust Company
Mr. and Mrs. William A. Marsteller

Edwin Dickinson, *Roses*, 1939. Pencil on paper, 10¼ × 12¼
Promised 50th Anniversary Gift of Mrs. Robert M. Benjamin P.6.80

Flora Whitney Miller
Mobil Corporation
Philip Morris Incorporated
National Endowment for the Arts
National Endowment for the Humanities
New York State Council on the Arts
The Overbrook Foundation
Sandra Payson
Mr. and Mrs. Ronald Perelman
Helena Rubinstein Foundation, Inc.
Schlumberger Horizons, Inc.
Charles Simon
Stephen C. Swid
Laurence A. Tisch
Mrs. Percy Uris
DeWitt Wallace Fund #3 of Community Funds, Inc.
Howard H. Wise

Gifts from $5,000 to $10,000

1978–79

Agricultural & Industrial Chemicals Inc.
Beard's Fund, Inc.
The Chase Manhattan Bank, N.A.
Chemical Bank
The Crawford Foundation
Girl Scouts U.S.A.
Mark Goodson
International Business Machines Corporation
Japan Society, Inc.
The Landsman & Katz Foundation, Inc.
The William and Mildred Lasdon Foundation
Loews Foundation
Neuberger & Berman
Newsweek
PepsiCo Foundation Inc.
Salomon Brothers
Schlumberger Horizons, Inc.
David M. and Hope G. Solinger Foundation Inc.
Tisch Foundation Inc.
Uris Brothers Foundation, Inc.
Warner Communications
William C. Whitney Foundation
1 Anonymous

1979–80

Atlantic Richfield Foundation
Eleanore P. Bloedel
Citibank, N.A.
Consolidated Edison Company of New York, Inc.
Engelhard Minerals and Chemicals Corporation
Exxon Corporation
The Eugene and Estelle Ferkauf Foundation
Vain and Harry Fish Foundation, Inc.
Mr. and Mrs. Martin D. Gruss
International Business Machines Corporation
Mr. and Mrs. Oscar Kolin
Estee Lauder Companies
Raymond J. Learsy
The Sydney and Frances Lewis Foundation
The Joe and Emily Lowe Foundation, Inc.

Myron Stout, *Untitled*, 1955–61. Charcoal on paper, 25 × 19
50th Anniversary Gift of Sanford Schwartz 80.11

Robert and Meryl Meltzer
The Dunlevy Milbank Foundation, Inc.
Barbara B. Millhouse
Newsweek
Mr. and Mrs. Albrecht Saalfield
Salomon Brothers
Benno C. Schmidt
David M. Solinger
The Starr Foundation
Time Incorporated
Mr. and Mrs. Nathaniel Usdan
H. van Ameringen Foundation
Warner Communications
Jane W. Watson
Nina W. Werblow Charitable Trust
William C. Whitney Foundation

Gifts from $1,000 to $5,000
1978–79
Alcoa Foundation
Charles Allen, Jr.
Allen & Company Incorporated
Allied Maintenance Corporation
B. Altman & Co.
Amax Foundation, Inc.
American Express Foundation
American Stock Exchange Inc.
American Telephone and Telegraph Company
Arthur Andersen & Company
Mildred Andrews Fund
Arnhold Ceramics, Inc.
Atlantic Richfield Foundation
Avon Products Foundation, Inc.
Louis C. Baker
Bankers Trust Company
Ted Bates & Company, Inc./Advertising
Norborne Berkeley, Jr.
Bloomingdale's
Books & Co.
Boulton Stereo Systems
The Bristol-Myers Fund
The Burrows Foundation
Centennial Foundation
Champion International Corporation
Chemical Bank
Chesebrough-Pond's, Inc.
CIBA-GEIGY Corporation
Citibank, N.A.
Condé Nast Publications Incorporated
The Continental Corporation Foundation
Cranston Print Works Company
The Peggy and Richard Danziger Foundation
Deloitte Haskins & Sells
Amy Dobronyi
Doubleday & Company, Inc.
Dow Jones & Company, Inc.
Elkay Industries, Inc.
Estée Lauder Companies
European American Bank and Trust Company
Exxon Corporation
Walter and Josephine Ford Fund
Freeport Minerals Company
Mr. and Mrs. B.H. Friedman
Gerling Global Offices Inc.
Sybil and William T. Golden Foundation
Goldman, Sachs & Co.
Good Neighbor Foundation
I.B. Goodman Manufacturing Co., Inc.
Mr. and Mrs. Robert Greenhill
Grey Advertising Inc.
The Greylock Foundation
Mr. and Mrs. Martin D. Gruss
Gulf + Western Industries, Inc.
Harcourt Brace Jovanovich, Inc.
Margaret Mellon Hitchcock Foundation
The Edgar and Teresa Hyman Foundation
Institute for Scientific Information
The IFF Foundation Inc.
The International Nickel Company, Inc.
International Telephone and Telegraph Corporation
Irving One Wall Street Foundation, Inc.
Mr. and Mrs. William Jacobs
Mr. and Mrs. Leo Jaffe
The Johnson's Wax Fund, Inc.
Samuel Johnson
Kekst & Company Incorporated
William T. Kemperer
Mr. and Mrs. Oscar Kolin
Lord & Taylor
Mr. and Mrs. Edwin I. Marks
Marsh & McLennan Companies
Marsteller Foundation
MCA Incorporated
McGraw-Hill, Inc.
Paul Mellon
Metropolitan Life Foundation
Barbara B. Millhouse
Morgan Guaranty Trust Company of New York

Morgan Stanley & Co. Incorporated
Needham, Harper & Steers, Inc.
Roy R. and Marie Neuberger Foundation
The New York Bank for Savings Foundation
The New York Times Co. Foundation, Inc.
Nancy M. O'Boyle
Ogilvy & Mather Inc.
Paine Webber Inc.
Thurman Payne Associates
Price Waterhouse & Co.
RCA Corporation
The Reader's Digest Association, Inc.
Mr. and Mrs. Bernard Reuben
Revlon
Mr. and Mrs. Martin Revson
Emily Ridgway
James Reed Roberts Foundation, Inc.
Blanchette H. Rockefeller
Murray M. Rosenberg 1967 Trust Fund
Mr. and Mrs. Jon W. Rotenstreich
Saks Fifth Avenue
Schlumberger Horizons, Inc.
SCM Corporation
J. Henry Schroder Bank & Trust Company
Mr. and Mrs. Samuel A. Seaver
Simplicity Pattern Co. Inc.
Simpson Thacher & Bartlett
Skadden, Arps, Slate, Meagher & Flom
Skidmore, Owings & Merrill
Eloise A. Spaeth
Barbara and Thomas W. Strauss Fund
Time Incorporated
Union Pacific Foundation
United Artists Corporation
United Technologies Corporation
The Suzanne and Nathaniel H. Usdan Foundation
H. van Ameringen Foundation
Nina W. Werblow Charitable Trust
Xerox Corporation
Richard S. Zeisler
2 Anonymous

1979–80
Alcoa Foundation
Allen & Company Incorporated
Allied Maintenance Corporation
Allied Stores Corporation
B. Altman & Co.
AMF Foundation
American Stock Exchange Inc.
American Telephone and Telegraph Company
Arthur Andersen & Company
Arnhold Ceramics, Inc.
Avis Rent A Car System, Inc.
Louis C. Baker
Bankers Trust Company
Ted Bates and Company, Inc./Advertising
The Becker Warburg Paribas Foundation
Belco Petroleum Corporation
Mrs. Robert M. Benjamin
Norborne Berkeley, Jr.
Bloomingdale's
Books & Co.
Boulton Stereo Systems
The Bristol-Myers Fund
CBS, Inc.
Chesebrough-Pond's Inc.
The Chubb Corporation
CIBA-GEIGY Corporation
Coach Leatherware

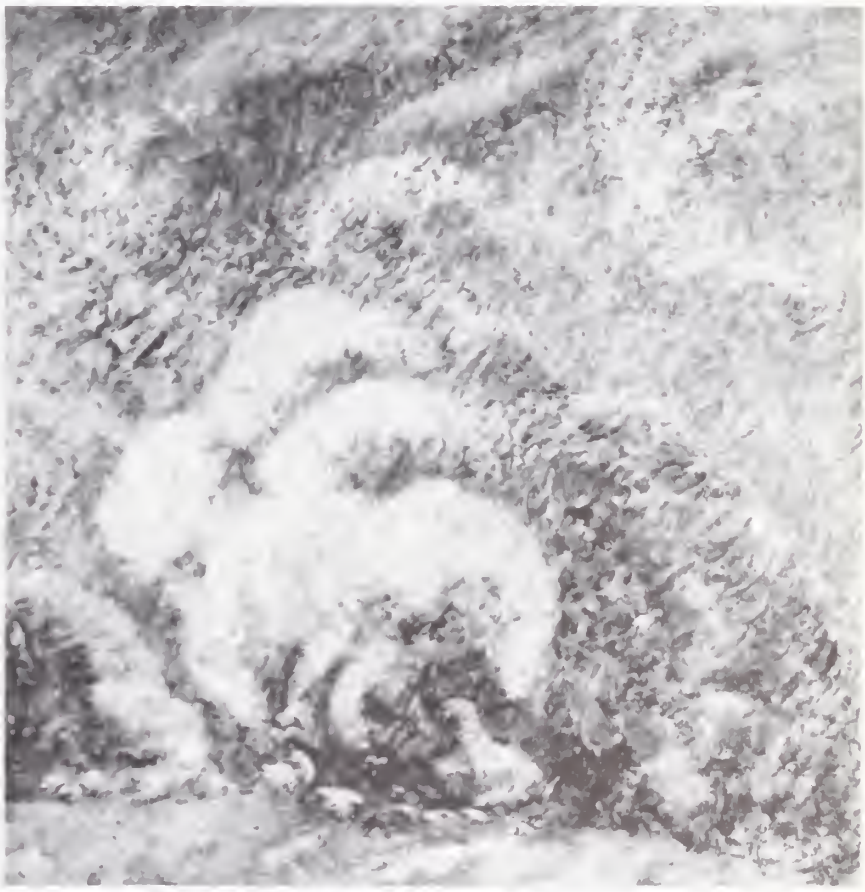
Arshile Gorky, *Drawing*, 1946. Pencil and crayon on paper, [illegible]
Promised Fiftieth Anniversary Gift of Edith and Floyd Goodrich in honor of Juliana Force. P.1.68

Marsden Hartley, *Robin Hood Cove, Georgetown, Maine*, 1938–39
Oil on board, 21¾ × 25¾
Promised 50th Anniversary Gift of Ione Walker in memory of her husband, Hudson D. Walker P.17.80

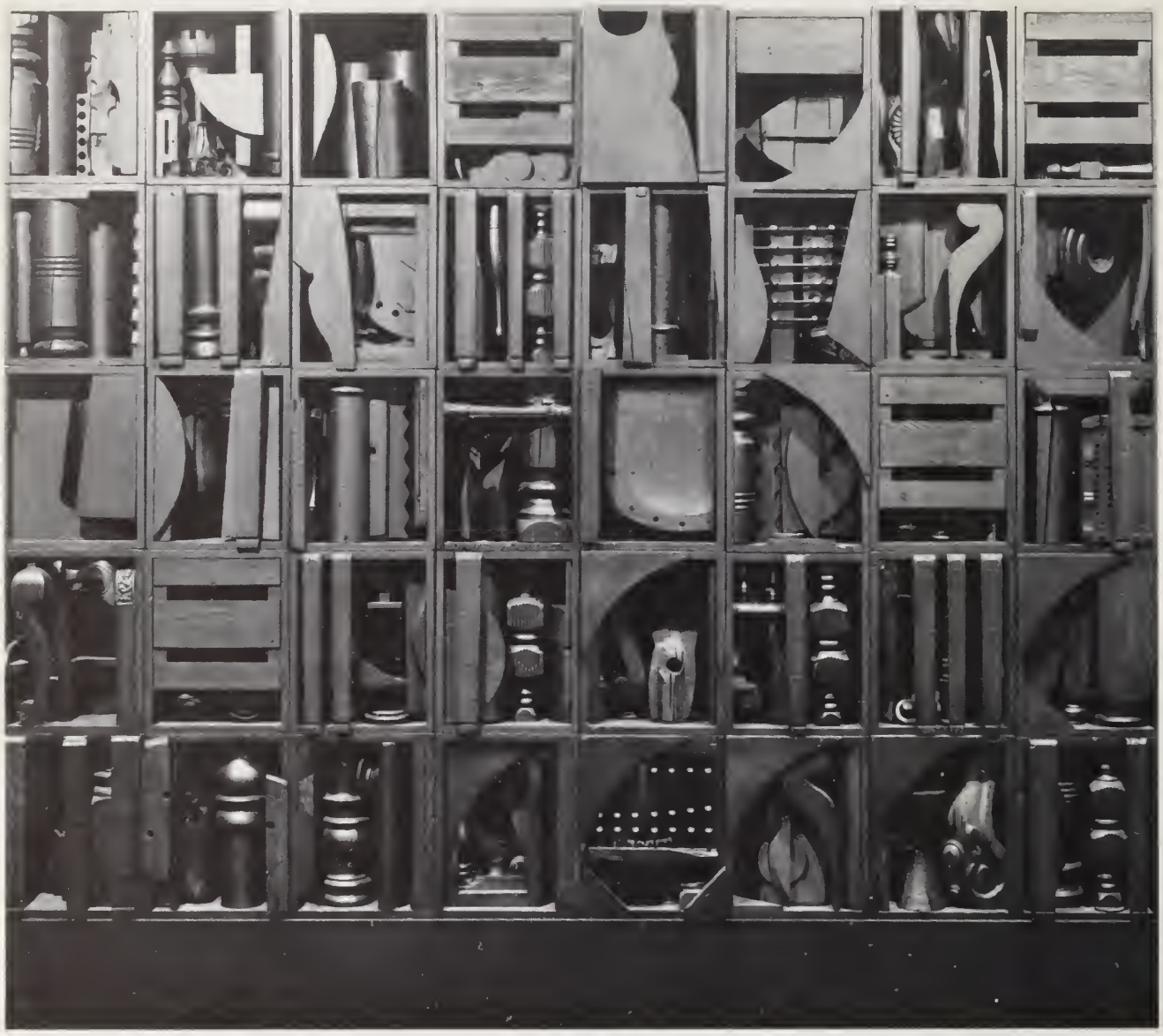
Columbia Pictures Industries, Inc.
Condé Nast Publications Incorporated
Conoco, Inc.
The Continental Corporation Foundation
Corning Glass Works Foundation
Cranston Print Works Company
Del Laboratories, Inc.
Deloitte Haskins & Sells
Doremus & Company
Doubleday & Company, Inc.
Dow Jones & Company, Inc.
Elkay Industries, Inc.
European American Bank and Trust Company
Fallek Chemical Corporation
First Manhattan Company
Forbes, Inc.
Freeport Minerals Company
Mr. and Mrs. B.H. Friedman
Annemarie Gardin, Inc.
General Foods Corporation
General Motors Foundation, Inc.
Emanuel Gerard
Gerling Global Offices Inc.
The Henry L. Goldberg Foundation
Donn Golden
I.B. Goodman Manufacturing Co., Inc.
Gould Investors Trust
Grace Foundation, Inc.
Mr. and Mrs. Robert Greenhill
Grey Advertising Inc.
Harcourt Brace Jovanovich, Inc.
Hirschfeld, Stern, Moyer and Ross, Inc.
The Edgar and Teresa Hyman Foundation
Institute for Scientific Information
The IFF Foundation Inc.
The International Nickel Company, Inc.
International Paper Company Foundation
International Telephone and Telegraph Corporation
Irving One Wall Street Foundation, Inc.
The Johnson's Wax Fund, Inc.
The J.M. Kaplan Foundation
Kay Corporation
Kaye, Scholer, Fierman, Hays & Handler
Kekst & Company Incorporated
Walter Kidde & Company, Inc.
The William and Mildred Lasdon Foundation
Jack Lawrence
Lehman Brothers Kuhn Loeb
Robert K. Lifton
Lord & Taylor
The Henry Luce Foundation, Inc.
Macy's New York Inc.
Mr. and Mrs. Edwin I. Marks
Marsh and McLennan
McGraw-Hill, Inc.
Paul Mellon
R.K. Mellon Family Foundation
Metropolitan Life Foundation
Mrs. H.B. Middleton
Morgan Stanley & Co. Incorporated
National Kinney Corporation
The New York Bank for Savings Foundation
New York Stock Exchange, Inc.
New York Telephone Company
The New York Times Co. Foundation, Inc.
The New Yorker Magazine Inc.
The NL Industries Foundation, Inc.
Neuberger & Berman
Samuel I. Newhouse Foundation, Inc.
Nancy M. O'Boyle
Ogilvy & Mather Inc.
Paine Webber Inc.
William S. Paley Foundation
Pall Corporation
Peter Pattison Associates, Inc.
Price Waterhouse & Co.
RCA Corporation
Revlon
Murray M. Rosenberg 1967 Trust Fund
Roure Betrand Dupont, Inc.
Lawrence Rubin
Saks Fifth Avenue
Mrs. Pierre Schlumberger
J. Henry Schroder Bank and Trust Company
Joseph E. Seagram & Sons, Inc.
Simplicity Pattern Co. Inc.
Simpson Thacher & Bartlett
Skadden, Arps, Slate, Meagher & Flom
Skidmore, Owings & Merrill
Sotheby Parke Bernet, Inc.
Southeast Banking Corporation
Spear, Leeds & Kellogg
The Sperry and Hutchinson Company
The Seth Sprague Educational and Charitable Foundation
Springs Mills, Inc.
St. Joe Minerals Corporation
Barbara and Thomas Strauss
Marion Boulton Stroud
Mrs. Arthur Hays Sulzberger
Swiss American Securities, Inc.
The Tebil Foundation
Union Pacific Foundation
United Artists Corporation
United States Trust Company of New York
United Technologies Corporation
Benjamin Weiss
Alice Winchester
Mr. and Mrs. William S. Woodside

Gifts under $1,000

1978–79
Archibald S. Alexander
Brooke Alexander, Inc.
Ansel Productions, Inc.
Marie E. Appleton
Richard Brown Baker
The Becker Warburg Paribas Foundation
Mrs. Robert M. Benjamin
Edward E. Bergman
Mr. and Mrs. Edwin A. Bergman
Leonard G. Bisco
Mary and Leigh Block Charitable Fund, Inc.
Mr. and Mrs. Harold Bursen
Dr. Jack E. Chachkes
Gerret Van S. Copeland
Catherine G. Curran
The Damman Fund, Inc.
Dr. and Mrs. Morton I. Davidson
The Depository Trust Company
Mr. and Mrs. C. Douglas Dillon
The Ferdinand Eberstadt Foundation, Inc.
Dr. and Mrs. Bruce A. Fissner
Mr. and Mrs. John Elliot, Jr.
Andre Emmerich
Richard C. and Susan B. Ernst Foundation
Fred S. Fallek
First Manhattan Co.
Paul Foley
Henry Fonda
Fribourg Foundation, Inc.
Donn Golden
Mr. and Mrs. Eugene Gordon
Henry L. Hillman
Joseph H. Hirshhorn
Hochschild Fund, Inc.
Johnson & Higgins
Marianne G. Johnson
Mr. and Mrs. Alfred Winslow Jones
The Janet Stone Jones Foundation
Mr. and Mrs. Harry Kahn
Beatrice Kalver
Atwater Kent Foundation, Inc.
Francis Kernan
The Lachaise Foundation
The Lillian and Ira Langsan Foundation, Inc.
Denys S. and Doreen M. Lawrie
Mr. and Mrs. Leonard M. Leiman
Mr. and Mrs. Charles Lilien
Mack Management
Mark Maged
Marlborough Gallery Inc.
Mr. and Mrs. Leonard Marx
Beatrice C. Mayer
The Maymar Corporation
Richard L. Menschel
Edna B. Morris
Mr. and Mrs. Winthrop R. Munyan
The New York Stock Exchange, Inc.
Clarence Y. Palitz, Jr.
Dr. and Mrs. David B. Pall
Eugenie Prendergast
Lewis T. Preston
Sarah Righter
James Reed Roberts Foundation, Inc.
David Rockefeller, Jr.
Rockmeadow Foundation, Inc.
Jack Rollins and Charles H. Joffe Productions
Mr. and Mrs. Sam Rothman
Herbert and Nannette Rothschild Fund, Inc.
Mr. and Mrs. Thomas W. Russel, Jr.
Mr. and Mrs. Albrecht Saalfield
The William R. and Virginia F. Saloman Family Foundation
Estelle Schwartz
Mr. and Mrs. Samuel Seaver
Martin E. Segal Company
Mr. and Mrs. Lawrence M.C. Smith
Mr. and Mrs. David M. Solinger
Sony Corporation of America Foundation, Inc.
Jay Spectre, Inc.
Mr. and Mrs. Charles T. Stewart
John W. Straus
Marion Boulton Stroud
Hon. and Mrs. Henry J. Taylor
Toledo Community Foundation UTE Fund
Helen Sonnenberg Tucker
Mr. and Mrs. William H. Vanderbilt
Martha Redfield Wallace
Rawleigh Warner, Jr.
Gilbert H. Wehmann
Cornelius Vanderbilt Whitney



Marsden Hartley, *The Blast of Winter*, 1908
Oil on canvas, [illegible]
50th Anniversary Gift of Mr. and Mrs. Everett Birch 80.22



Louise Nevelson, *Black Cord*, 1964. Painted wood, $104\frac{1}{2} \times 117\frac{3}{4} \times 12\frac{1}{4}$
Promised 50th Anniversary Gift of Joel and Anne Ehrenkranz P.15.79

Ad Reinhardt, *Untitled (N.Y. World's Fair)*, c. 1939
Gouache on mat board; image 8¼ × 11¾, board 10 × 13
50th Anniversary Gift of Rita Reinhardt 79.56

1979–80
Chloe W. Aaron
A.C. & R. Advertising
American Express Foundation
Anna Bing Arnold
Asarco Foundation
Lucille Bunin Askin
Glenn W. Bailey
Richard Brown Baker
Grace M. Belt
Leonard G. Bisco
Blum-Helman Gallery, Inc.
Lorraine Bowers
Peter M. Brandt
Cenro Corporation
Central Savings Bank
Dr. Jack Chackkes
Gerret Van S. Copeland
Catherine G. Curran
Dr. and Mrs. Morton I. Davidson
Otto A. Drechsel
The Ferdinand Eberstadt Foundation, Inc.
Dr. and Mrs. Bruce A. Essner
Equitable Life Assurance Society of the United States
Fred S. Fallek
The First Boston Foundation Trust
Christopher Forbes
Rubin Gartinkel
Mr. and Mrs. Eugene Gordon
Samuel Adams Green
Robert A. Hauslohner
Henry L. Hillman
Hochschild Fund, Inc.
Mr. and Mrs. Fred Hubbell
Mr. and Mrs. John N. Irwin
Johnson & Higgins
Mr. and Mrs. Alfred Winslow Jones
Mr. and Mrs. Harry Kahn
Mr. and Mrs. M.S. Keeler
William T. Kemper
Francis Kernan
The Lachaise Foundation
Alexander M. and Judith W. Laughlin Foundation
Mr. and Mrs. Leonard M. Leiman
Pierre Levai
Henry and Louise Loeb Fund
Al Luckett, Jr.
Mr. and Mrs. David Marrus
Mr. and Mrs. Leonard Marx
Peter Masterson
Beatrice C. Mayer
Constance Mellon
Mobil Foundation, Inc.
Charles Z. Ottin Art Fund
O'Neill & Feldman
Robert U. Ossorio
Marguerite Reid Pitts
Jules D. Prown and Shirley M. Prown
Mrs. Sarah Righter
Rockmeadow Foundation, Inc.
Robert F. Rothschild
Mr. and Mrs. Thomas W. Russell, Jr.
The William R. and Virginia F. Salomon Family Foundation
S.H. and Helen R. Scheuer Family Foundation, Inc.
Gertrude Schweitzer
Mr. and Mrs. Samuel A. Seaver
The Singer Company Foundation
Andrew F. Snider
Sony Corporation of America Foundation, Inc.
Squibb Corporation
Mr. and Mrs. Charles T. Stewart
John W. Straus
Hon. and Mrs. Henry J. Taylor
Mr. and Mrs. William H. Vanderbilt
Martha Redfield Wallace
Rawleigh Warner, Jr.
Mr. and Mrs. Alan Washburn
John F. Wiley
Diane Wolf
Laura Lee Whittier Woods

The Board of Trustees
Whitney Museum of American Art

We have examined the accompanying balance sheets of the Whitney Museum of American Art (the Museum) at June 30, 1980 and 1979, the related statements of operations for the years then ended, and the related statement of changes in fund balances for the year ended June 30, 1980. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In accordance with acceptable museum accounting practices, works of art, which were donated to or purchased by the Museum, are not included in the balance sheets.

In our opinion, the statements mentioned above present fairly the financial position of the Whitney Museum of American Art at June 30, 1980 and 1979, the results of operations for the years then ended, and the changes in fund balances for the year ended June 30, 1980, in conformity with generally accepted accounting principles applied on a consistent basis during the period.

Arthur Young & Company
New York, New York

September 8, 1980

Whitney Museum of American Art
Balance Sheets

June 30, 1980 and 1979

Assets	1980	1979
General Funds:		
Cash, including time deposit of $34,199 (1979—$31,689)	$ 264,355	$ 114,040
Accounts receivable	458,932	199,261
Interest and dividends receivable	95,154	111,530
Investment in marketable securities, at cost, market value—$11,595,000 (1979—$10,776,000)	9,753,679	9,721,276
Inventory of publications, at lower of average cost or market	681,289	251,630
Prepaid expenses and other assets	49,127	44,583
Investment in real estate, at cost	2,322,580	1,824,653
	13,625,116	12,266,973
Restricted Funds:		
Pledges receivable	1,083,646	943,391
Interest and dividends receivable	13,985	14,001
Investment in marketable securities, at cost, market value—$571,000 (1979—$516,000)	583,721	635,571
Due from general fund	329,826	746,425
	2,011,178	2,339,388
Building Fund:		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost less accumulated depreciation of $1,241,357 (1979—$1,137,961)	3,220,733	3,267,679
Office furniture and fixtures, at cost less accumulated depreciation of $118,430 (1979—$89,687)	170,624	99,030
Deferred expenses	77,263	42,332
	5,316,620	5,257,041
	$20,952,914	$19,863,402

Liabilities and Fund Balances	1980	1979
General Funds:		
Accounts payable and accrued expenses	$ 790,316	$ 593,770
Due to restricted funds	329,826	746,425
Deferred fees—traveling exhibitions	214,992	33,225
Commitment (Note 4)		
General funds balances (deficit):		
Operating fund	(2,357)	86,944
Investment fund (Note 2)	12,292,339	10,806,609
	13,625,116	12,266,973
Restricted Funds:		
Accounts payable	3,707	885
Restricted funds balance (Note 3)	2,007,471	2,338,503
	2,011,178	2,339,388
Building Fund:		
Building fund balance	5,316,620	5,257,041
	$20,952,914	$19,863,402

See accompanying notes.

Whitney Museum of American Art
Statements of Operations

Years ended June 30, 1980 and 1979

	1980	1979(*)
Income:		
Return on investment (Note 2)	$ 584,600	$ 585,100
Revenue from Membership	602,768	320,106
From operations:		
Admissions	469,603	273,770
Sales of publications	758,754	476,589
Restaurant sales	309,595	197,626
Fees and royalties	362,811	593,931
Membership events	55,252	33,204
Other income	20,796	4,982
Total income	3,164,179	2,485,308
Expenses:		
Exhibitions, registrar and curatorial	1,233,160	1,309,765
Housing and security of art collection	938,890	851,272
Education program	291,189	226,676
Film program	172,434	137,923
Library services	30,905	23,811
Cost of publications sold	567,202	369,771
Depreciation	132,139	112,942
General administration	1,119,759	949,733
Restaurant expenses	287,349	217,325
Membership events	95,485	40,772
Total expenses	4,868,512	4,239,990
Required transfers to operating fund from restricted funds for reimbursement of current operating expenses (Note 3)	1,035,532	934,380
Net expenses	3,832,980	3,305,610
Expenses over income before unrestricted contributions, gifts and grants and Challenge Grant	(668,801)	(820,302)
Unrestricted contributions, gifts and grants	364,079	305,506
Expenses over income before Challenge Grant	(304,722)	(514,796)
Challenge Grant (Note 5)	250,000	250,000
Expenses over income	$ (54,722)	$ (264,796)

(*) Reclassified to conform with 1980 presentation.

See accompanying notes.

Whitney Museum of American Art
Statement of Changes in Fund Balances

Year ended June 30, 1980 with comparative totals for 1979

	1980					1979
	General funds					
	Operating fund	Investment fund	Restricted funds	Building fund	Total all funds	Total all funds
Balances, beginning of year	$ 86,944	$10,806,609	$2,338,503	$5,257,041	$18,489,097	$16,256,536
Additions:						
Contributions, gifts and grants			1,739,892		1,739,892	2,660,550
Challenge Grant (Note 5)					—	750,000
Interest and dividends		660,952	82,155		743,107	693,517
Gain (loss) on investments		1,007,486	(49,066)		958,420	445,177
Income over (under) expenses	77,417			(132,139)	(54,722)	(264,796)
	77,417	1,668,438	1,772,981	(132,139)	3,386,697	4,284,448
Deductions:						
Required transfers to operating fund:						
Return on investment (Note 2)		584,600			584,600	585,100
Reimbursement of current operating expenses (Note 3)			1,035,532		1,035,532	934,380
Challenge Grant (Note 5)			250,000		250,000	250,000
Purchases of works of art			269,796		269,796	177,403
Investment advisory and custodian fees		86,476	3,197		89,673	77,976
Other			32,120		32,120	27,028
	—	671,076	1,590,645	—	2,261,721	2,051,887
Interfund transfers	166,718	488,368	(513,368)	191,718	—	—
Balances, end of year	$ (2,357)	$12,292,339	$2,007,471	$5,316,620	$19,614,073	$18,489,097

See accompanying notes

Whitney Museum of American Art
Notes to Financial Statements

June 30, 1980 and 1979

Note 1 — Summary of significant accounting policies

Works of art and library works
In accordance with acceptable museum accounting practices, works of art and library works have been excluded from the balance sheets. These works are charged to the operating or restricted funds when purchased, depending upon the source of the funds used for such purposes.

Investments
Investments are carried at cost. Gains or losses from security transactions are determined on an average cost basis and are included in the investment or the restricted funds, depending upon the source of the transactions.

Land, building and improvements, and furniture and fixtures
Land owned by the Whitney Museum of American Art (the Museum) is carried at cost. Building and improvements, and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method on estimated useful lives of fifty years for the building, five to fifty years for improvements and seven years for furniture and fixtures.

Contributions, gifts and grants
Unrestricted contributions, gifts and

Note 1—Summary of significant accounting policies
Contributions, gifts and grants (cont.)

grants and those restricted by the donor for specific uses are included in the operating and restricted funds, respectively. Where a donor restricted gift or grant relates to a specific operating purpose, a transfer is made from the restricted fund to the operating fund in the year in which such expenditure is made.

Pledges are recorded on the date received.

Deferred fees—traveling exhibitions
Revenue from traveling exhibitions is recognized proportionately based upon related costs incurred to date; the deferred fees at June 30, 1980 and 1979 represent the portion of fees billed but unearned.

Pension costs
Pension costs are computed on the basis of accepted actuarial methods and include provision for normal costs and amortization of prior service cost over thirty years. It is the Museum's policy to fund, at a minimum, pension costs accrued.

Note 2—Investment fund
The Museum has designated an investment fund with the objective of a long-range total rate of return rather than current interest and dividend yields. Investment income is allocated to the general operations of the Museum at an amount equal to 6% of the average market value of investments at December 31 for the preceding five years.

Note 3—Restricted funds balance and transfers to the operating fund
Restricted funds balance consisted of the following:

	Years ended June 30,	
	1980	1979
Endowment funds	$ 690,056	$ 626,022
Funds for purchases of works of art	101,646	145,002
Funds for real estate acquisition	—	489,550
Funds for specified operating purposes:		
Challenge Grant	250,000	500,000
Other specified operating purposes	965,769	577,929
Total restricted funds balance	$2,007,471	2,338,503

Transfers from restricted funds to the operating fund for reimbursement of current operating expenses were as follows:

	Years ended June 30,	
	1980	1979
Education program	$ 167,388	$162,701
Exhibitions	499,672	380,813
Publications	23,583	21,877
Film program	79,650	94,200
Other specified operating expenses	265,239	274,789
Total amount transferred to the operating fund	$1,035,532	$934,380

Note 4—Commitment
The Museum has a commitment under a contract for the purchase of real estate. Such commitment amounts to approximately $462,500 at June 30, 1980.

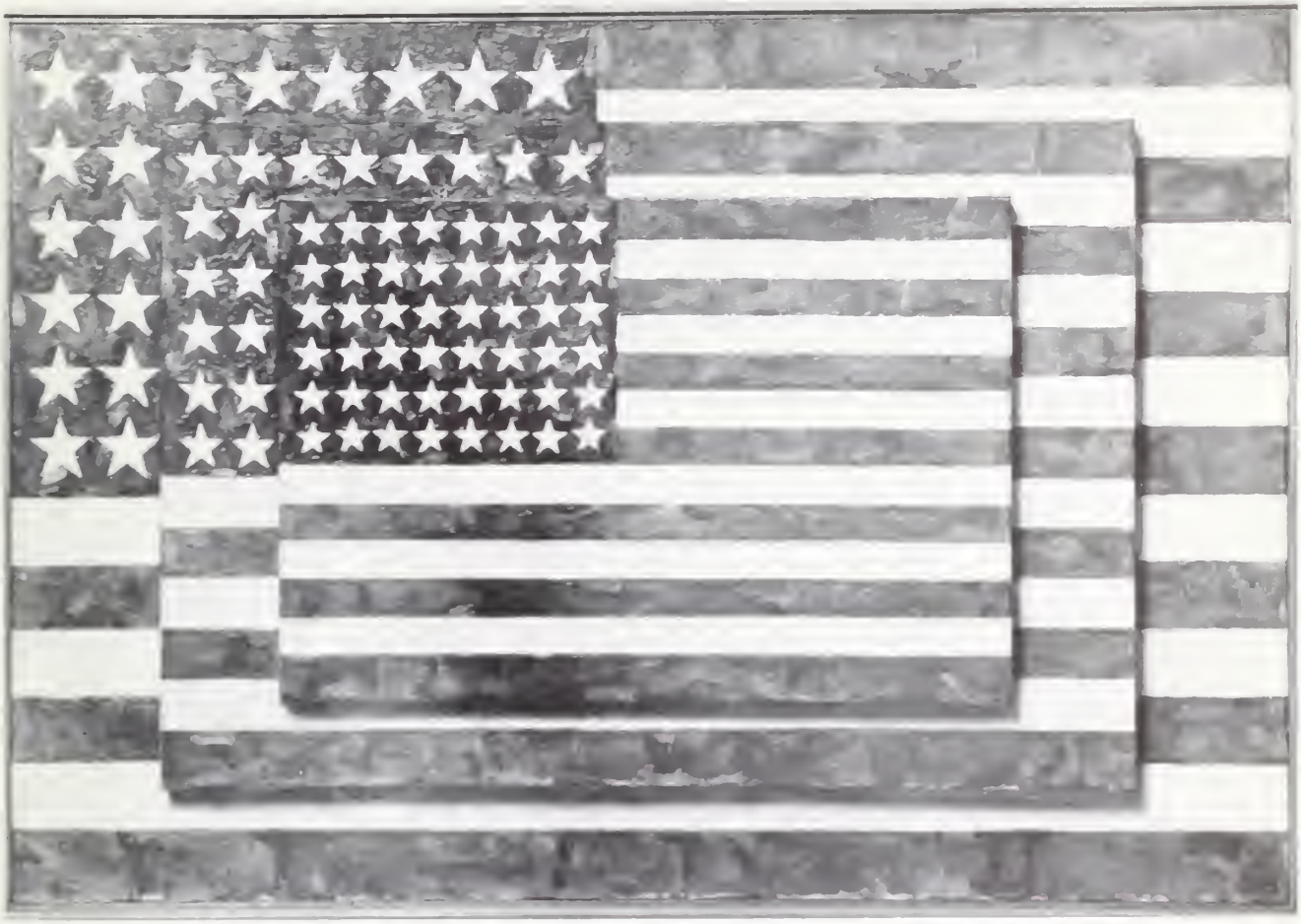
Note 5—Challenge Grant
During the year ended June 30, 1979, the Museum was awarded a $750,000 Challenge Grant from the National Endowment for the Arts. Under the terms of the grant, the Museum is required to increase its base of support by an amount between $2,250,000 to $3,000,000 over the grant period. The Museum has raised approximately $2,140,000 of such support through June 30, 1980.

The Challenge Grant, which applies to periods through June 30, 1981, was recorded in fiscal year 1979 as a contribution to the restricted fund and is being transferred to general operations in equal amounts over the grant period.

Note 6—Pension plan
The Museum has a noncontributory pension plan covering substantially all employees except those covered under union pension plans.

The actuarially computed value of vested benefits as of July 1, 1979 (the date of the most recent actuarial valuation) exceeded pension plan assets by approximately $160,000. Pension expense, including current costs and amortization of prior service liability, amounted to $61,775 and $47,766 for 1980 and 1979, respectively.

Note 7—Federal taxes
The Museum is a tax-exempt organization pursuant to Section 501 (c) (3) of the Internal Revenue Code and, accordingly, is not subject to federal income tax. The Internal Revenue Service has determined that the Museum is not a private foundation as defined by Section 509(a) of the Internal Revenue Code.



Jasper Johns, *Three Flags*, 1958. Encaustic on canvas, [illegible] × 45[illegible] [illegible]
[illegible]th Anniversary Gift of the Gilman Foundation, Inc., the Lauder Foundation,
A. Alfred Taubman, an anonymous donor (and purchase). [illegible]32

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Ad Reinhardt, *Untitled (N.Y. World's Fair)*, 1939. Gouache on mat board; image 8½ × 11, board 10 × 13½
50th Anniversary Gift of Rita Reinhardt 79.55

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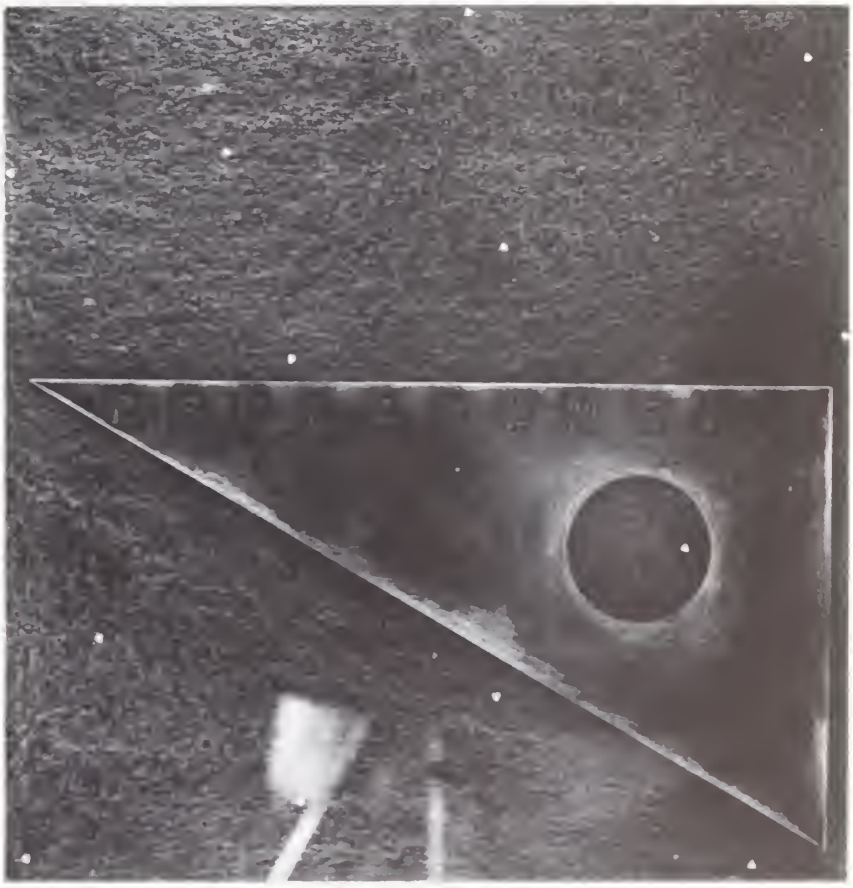

Lucas Samaras, *Matrix Drawing #62*, 1975
Metallic pencil on black bristol board, 13 × 13
10th Anniversary Gift of the artist [illegible]

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William Zorach
The Young Boy (1921)
Maplewood, 22[illegible]
Promised 50th Anniversary Gift of
Mr. and Mrs. Jesson Zorach P.14.79

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Photography
Ferdinand Boesch: p. 63

Geoffrey Clements: pp. 4–6, 10, 12, 14, 20–23, 26, 30, 33, 34, 36, 39, 42, 43, 46, 48, 52, 57, 59, 60, 67, 68, 75, 76, 79, 80, 87, 90, 92–97, 99, 105, 108

Jerry L. Thompson: pp. 2, 8, 9, 11, 16, 28, 29, 32, 38, 40, 47, 64, 82, 86, 88, 98, 111

Charles Uht: p. 17

John Waggaman: pp. 18, 24, 55, 77, 81, 83–85, 109

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